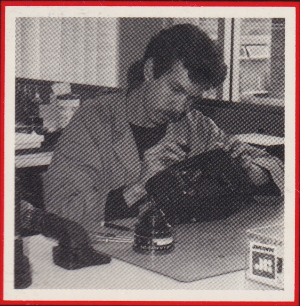
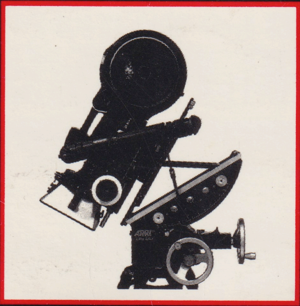
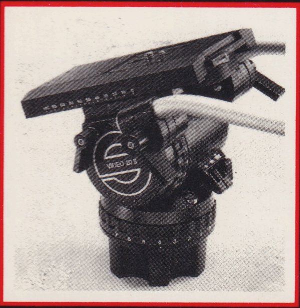
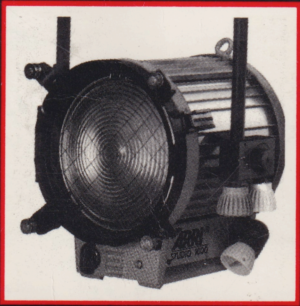
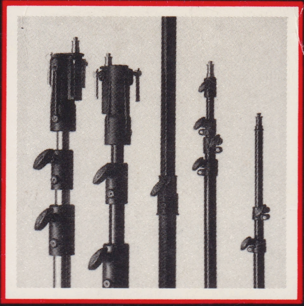
John Barry Group Pty. Ltd.

1991/92



Product Catalogue

JOHN BARRY GROUP PTY LTD

SALES AND SERVICE TO THE MOTION PICTURE AND BROADCAST INDUSTRY

AUSTRALIA

HEAD OFFICE:

1 McLACHLAN AVENUE
ARTARMON, SYDNEY, N.S.W. 2064
PHONE: (02) 439 6955 FAX: (AUST) (61) 2 439 2375

WESTERN AUSTRALIA:

UNIT 3, 63 WALTERS DRIVE
OSBOURNE PARK, PERTH
WESTERN AUSTRALIA 6100
PHONE: (09) 242 2944
FAX: (09) 242 2490

VICTORIA/TASMANIA:

245–247 NORMANBY ROAD
SOUTH MELBOURNE VICTORIA 3205
PHONE: (03) 646 4088
FAX: (03) 646 4636

QUEENSLAND:

CINEQUIP (QUEENSLAND)
PHONE: (07) 254 1091
FAX: (07) 358 1334

SOUTH AUSTRALIA:

CINEVID AND AUDIO SALES
PHONE: (08) 276 9664
FAX: (08) 374 0198

NEW ZEALAND

IN NEW ZEALAND THESE PRODUCTS MAY BE OBTAINED FROM OUR ASSOCIATE COMPANY **FILM FACILITIES LIMITED**

AUCKLAND:

51 MACKELVIE STREET
PONSONBY, AUCKLAND
PHONE: (09) 78 9493

WELLINGTON:

26 WRIGHT STREET
THE PRODUCTION VILLAGE, WELLINGTON
PHONE: (04) 84 4192

JOHN BARRY GROUP PTY LTD

In this catalogue you will find information on a number of products distributed by John Barry. Because of our extensive range we have often listed only the central products. If there is anything you need that is not listed, or if you are looking for help and advice please contact us or drop in at one of our branches or agents. Some items listed are special indent only and are not available ex-stock.

As a supplier to the industry for over 20 years John Barry aims always to provide total service and support for its products.

SERVICE

We employ factory trained technicians in a fully equipped service division. John Barry is dedicated to providing full warranty support for the products we distribute.

SALES

Many of the agencies we hold are exclusive and our experienced team is always willing to offer advice on these or any other products. Our people will ensure that you save time by sourcing the appropriate equipment for you and arranging delivery . . . on location if required.

SPONSORSHIP

The company provides industry support and various sponsorships which help and train people in the industry. Examples are the Australian Film Institute, Australian Cinematographers Society, Screen Production Association of Australia and the Australian Film, Television and Radio School.

INNOVATION

We are constantly meeting the specialised needs of the industry and can often help with the development, manufacture or servicing of non-standard equipment.

WHEREVER YOUR PROJECT IS LOCATED . . .
JOHN BARRY WILL DELIVER!

For further information contact

TIFFEN manufactures many other filter sizes and accessories, that due to space restrictions, we are unable to include here. Spare lens caps, rubber lens shades, step up and step down rings, retaining rings, attenuated filters and many others. Please ask us for any special requirements you may have.

TIFFEN FILTER GLOSSARY OF SPECIAL EFFECT FILTERS

Center Spot Filter: A heavy diffusion filter with a clear circular spot in the center. Ideal for portraits or other situations where a clear central subject with a diffused, less distracting background is desired.

Circular Polarizer: A polarizer designed for cameras with "beam-splitting" metering systems. These cameras use a beam splitting prism in the light path to direct the light to the meter. Beam splitters polarize light. If a conventional polarizing filter is added to the light path, the combination of two polarizers will give underexposure to the picture. Many cameras including most 35mm auto-focus cameras require the use of a circular polarizer. The following cameras require the use of a circular polarizer: **Canon** FT- B, F-1, T-90, EOS (620, 65); **Chinon** CP6, CP7M; **Minolta** Maxxum (5000, 7000, 9000); **Nikon** 2020, N4004; **Olympus** OM4, 4T, 3, OMPC, OM2S; **Pentax** LX, MEF, SF-1; **Mamiya** MSX, DTL, TL, DSX, XTL, Auto-X. See your camera instruction manual for further details.

Close-up Lens: Single element diopter lenses enable focusing on subjects much closer than the standard lens allows. Great for detail photos of nature subjects and a wide range of situations. Available in several diopter strengths.

Color Compensating Filters: Used to compensate for deficiencies in the color quantity of light sources, deficiencies in film, reciprocity failure, etc. Available in primary colors - red, blue, green and in secondary colors - cyan, yellow, magenta. Tiffen Color Compensating Filters are available in different strengths and may be combined to achieve precise color rendition.

Color Grad Filter: Half color-half clear, with a smooth transition-no hard line. Creates deep blue skis, with a Blue Color-Grad, while retaining natural foreground color. Creates brilliant sunsets with the Red Color-Grad. Selectively tone down bright areas with the Neutral Density Color Grad. Rotatable for proper alignment with your image. Available in several colors.

Coral Filter: Warming filters available in a wide range of densities. Used to adjust Kelvin temperature for different times of day. Also used as a warming filter to enhance skintones.

Decamired Filters: Made in two series; reddish (R) filters that warm the light and blueish (B) filters that cool the light. Each series contains four densities: 1½, 3 6 and 12. Filters in the same series can be combined. Decamired filters answer all color balancing and conversion filter problems and never will be out-dated regardless of changes in film or light source color temperatures. Ordinary light balancing and converstion filters cannot be used in combination because their effect on color temperature varies at different color temperatures. Decamired filter effects the same amount of color temperature change at every point in the scale.

Diffusion Effect Filter: Consists of polished glass with one side smooth and the other slightly rippled. this causes light passing through it to be deflected slightly to decrease image sharpness. Great for smoothing out skin blemishes and for dreamlike effects. Features no reduction in contrast. Available in several densities.

Double Fog Effect Filter: Combines a soft fog with a heavy low contrast effect. This allows clearer detail than the standard fog filter, while maintaining a dense fog appearance. Available in several densities.

Enhancing (didymium) #1 Filter: Made of special didymium glass, creates warm vibrant color by selectively improving saturation of reds and oranges, with a diminished effect on other colors.

Fluorescent Light Filters: Color correction filters which give natural color renditions, eliminating the deep blue-green cast ordinarily resultant from shooting color films under average fluorescent lighting.

FL-B Filter: for use with indoor type B film.

FL-D Filter: for use with the daylight film.

Fog Effect Filter: Creates or enhances the effect of a natural fog. Fog filters have the ability to cause lights to flare and "mist" to appear where none previously existed. An even mist density is produced throughout the scene. Available in several densities.

Haze 2A filter: Reduces excess blue caused by haze and ultra-violet rays. Provides the greatest ultra-violet correction of the haze filters. Adds some warmth to the visible colors. Ideal for mountain, marine and aerial work.

LL-D: Allows use of tungsten film in daylight without exposure compensation, as for low-light situations. For use with negative film for motion picture photography in conjunction with an optical printer.

Low Contrast Filter: Consists of a special material evenly distributed between two laminated layers of glass, causing light to spread from highlight areas to the shadow areas. Lowers contrast, mutes colors, white areas remain, while blacks become lighter. Allows more detail in dense shadow areas. Ideal for slide duplication work. Available in several densities.

Minus Lens: Increases the effective focal length of any lens to produce telephoto effects. Minus lenses may be used on all cameras having a provision for both ground glass focusing and a means for extending the lens beyond normal range, such as extension tubes or double extension bellows. For best results, use small aperture setting. Available in several strengths.

Multi-Image Lenses: Multi-faceted polished optical glass lens that produces multiple images of your subject all in one picture. Different effects can be produced by varying distance-to-subject and depth-of-field. Available in several multi image patterns.

Neutral Density Filter: Used to reduce the amount of light reaching the film with no selective absorption effects on colors. Available in several densities.

Polarizer Filter: Reduces glare and reflections, saturates colors and darkens blue skies. Ideal when photographing water or through glass to reduce reflection. The polarizer can be rotated to determine the amount of reflection to be removed. When photographing scenics, rotate the polarizer to change blue sky densities from light to dark blue. Creates dramatic contrast between blue skies and white clouds.

Pro-Mist Filter: Used to create dreamlike soft-focus effects. This filter will alter your image in three ways — remove harsh edge off sharpness, introduce a small amount of flare and produce a mild reduction in contrast .

Sepia Effect Filter: Creates a warm brown tone and offers a "turn of the century" look to your scene. Sepia filters are available in densities 1, 2 and 3. #1 is a light effect. #2 and #3 offer the same denser color, but #3 combines a fog for enhanced effect.

Softnet Black Filter: Net material laminated between optical clear glass. Creates a soft diffusion effect while causing no halation from highlights. Dark areas remain dark. Available in several densities.

Softnet Red Filter: Net material laminated between optical clear glass. Creates a soft diffusion effect while rendering a warmth to the scene. Available in several densities.

Softnet Skintone Filter: Net material laminated between optical clear glass. Creates a soft diffusion effect while enhancing skintones. Available in several densities.

Softnet White Filter: Net material laminated between optical clear glass. Creates a soft diffusion effect while adding a misty look. Produces halation from highlights; dark areas appear less dense. Available in several densities.

Soft Contrast Filters: Contrast is reduced while allowing black areas to stay black; also produced softer, less intense colors. Available in several densities.

Soft FX TM Filter: Used in portraits to retain overall image clarity while softening unwanted details. Will tone down wrinkles and skin blemishe while leaving the eyes appearing sharp. Available in several densities.

Split Field: Essentially a close-up lens cut in half. This allows close-up focusing on one portion of the scene while retaining sharp focus on a more distant background. The ultimate depth-of-field extension lens. To use, focus on the background, and then move in or out the sight distance required to focus on the foreground. With the proper choice of lens focal length and diopter strength, Split-Field lenses can produce a variety of fascinating scenes. Available in several diopter strengths.

Star Effect Filter: Produces a star effect from many different light sources (sun, street light, candle, etc). Available in effects of 4 point, 6pt., 8pt., and 12pt. The star filter is made of clear optical glass, which contains lines engraved on the surface of the glass, forming grid patterns. Grid patterns are available in 1mm, 2mm, 3mm and 4mm line spacing. The 1mm grid features a broad, bright star effect with long rays. Due to the broadness (flare) of the star, under certain lighting conditions, contrast will be reduced. A 2mm grid features a fine lined star which is bright and contains long rays. The 3mm and 4mm grids are more finely outlined star shapes, not as bright and with shorter rays as compared to the 1mm and 2mm grids. The 3mm grid offers a slightly broader star than the 4mm grid. Different effects may be produced depending on the distance from the light sources to the filter, the size of the light sources and the intensity of the light source.

Streak Effect Filter: Designed to enhance spectral highlights by creating a two-point streak effect. Produces an effect similar to a star filter. Improves a scene without effecting contrast. Available in all sizes.

87: Transmits infra-red with no visual transmission.

812 Filter: A warm tone filter ideal for enhancing color in ordinarily cool (bluish) lighting situations. Ideal for usage with electronic flash, outdoor shade, and as an all around filter.

* Additional special effect filters are also available.

For further information contact

METRIC CONVERSIONS

CONVERSION FORMULAE

LENGTH

To convert	*Multiply by*
milli-inches into micrometres	25.4
inches into millimetres	25.4
inches into centimetres	2.54
inches to metres	0.0254
feet into millimetres	304.8
feet into centimetres	30.48
feet into metres	0.3048
yards into metres	0.9144
fathoms into metres	1.82.88
chains into metres	20.1168
furlongs into metres	201.168
miles, statute into kilometres	1.609344
miles, nautical into kilometres	1.852

VOLUME & CAPACITY

To convert	*Multiply by*
cubic inches into cubic centimetres	16.387064
cubic inches into litres	0.016387
cubic feet into cubic metres	0.0183168
cubic feet into litres	28.316847
pints into litres	0.5682613
quarts into litres	1.1365225
cubic yards into cubic metres	0.7645549
gallons into litres	4.54609
fluid ounces into cubic centiimetres	28.413063

AREA

To convert	*Multiply by*
square inches into square millimetres	645.16
square inches into square centimetres	6.4516
square feet into square centimetres	929.0304
square feet into square metres	0.092903

AREA

To convert	*Multiply by*
square yards into square metres	0.836123
square yards into ares	0.0083613
acres into square metres	4046.8564
acres into ares	40.468564
acres into hectares	0.4046856
square miles into hectares	258.998
square miles into square kilometres	2.589988

MASS

To convert	*Multiply by*
grains into milligrams	64.79891
grains into metric carats	0.323995
grains into grams	0.064799
pennyweights into gramss	1.555174
drams into grams	1.77185
ounces into grams	28.349523
ounces troy into metric carats	155.5174
ounces into kilograms	0.0283495
pounds into kilograms	0.4535924
stones into kilograms	6.3502932
hundred weights into kilograms	50.802345
tons into kilograms	1016.0469
tons into metric tonnes	1.01604
tahils into grams	37.799
kati into kilograms	0.60479

POWER

To convert	*Multiply by*
foot pounds-force per second ito watts	1.35582
horsepower into watts	745.7
foot pounds-force per second into kilowatts	0.001356
horsepower into kilowatts	0.7457
horsepower into metric horsepower	1.01387

LIGHT

To convert	*Multiply by*
Foot candles or Lumens per F^2 to Lumens per M^2	10.7639
Candelas per F^2 to Candelas per M^2	10.7639

TEMPERATURE

To convert	*Multiply by*
° Fahrenheit to Celsius (centigrade)	$^5/_9$ after subtracting 32

WORLD - TIMES AUSTRALIAN (EST)

At 12.00 noon, Australian Eastern Standard Time, the standard time in foreign cities is as follows:

Adelaide (Sth Aust.)	11.30 a.m.
Athens (Greece)	4.00 a.m.
Bangkok (Thailand)	9.00 a.m.
Beijing (China)	10.00 a.m.
Berlin (Germany)	3.00 a.m.
Bombay (India)	7.30 a.m.
*Buenos Aires (Argentina)	11.00 p.m.
Cairo (Egypt)	4.00 a.m.
Calcutta (India)	7.30 a.m.
Cape Town (Sth Africa)	4.00 a.m.
*Chicago (U.S.A.)	8.00 p.m.
Copenhagen (Denmark)	3.00 a.m.
Gilbraltar (Island Of)	3.00 a.m.
*Havana (Cuba)	9.00 p.m.
*Hawaii (U.S.A.)	4.00 p.m.
Hong Kong (Island Of)	10.00 a.m.
Islamabad (Pakistan)	7.00 a.m.
Istanbul (Turkey)	4.00 a.m.
Jakarta (Indonesia)	9.00 a.m.
Jerusalem	4.00 a.m.
Karachi (Pakistan)	7.00 a.m.
Kuala Lumpar (Malaysia)	10.00 a.m.
* Los Angeles (U.S.A.)	6.00 p.m.
Leningrad (Soviet Union)	5.00 a.m.
Lisbon (Portugal)	2.00 a.m.
London (England)	2.00 a.m.
Madras (India)	7.30 a.m.
Madrid (Spain)	3.00 a.m.
Malta (Island)	3.00 a.m.
Manila (Phillipines)	10.00 a.m.
Mauritius (Island)	6.00 a.m.
*Montreal (Canada)	9.00 p.m.
Moscow (Soviet Union)	5.00 a.m.
*New Orleans (U.S.A.)	8.00 p.m.
*New York (U.S.A.)	9.00 p.m.
Oslo (Norway)	3.00 a.m.
*Ottawa (Canada)	9.00 p.m.
Paris (France)	3.00 a.m.
Perth (West Aust.)	10.00 a.m.
*Quebec (Canada)	9.00 p.m.
Rangoon (Burma)	8.30 a.m.
Reykjavik (Iceland)	1.00 a.m.
*Rio de Janeiro (Brazil)	11.00 p.m.
Rome (Italy)	3.00 a.m.
Rotterdam (Netherland)	3.00 a.m.
*St John's N.F. (Canada)	10.00 p.m.
*San Francisco (U.S.A.)	6.00 p.m.
Singapore	10.00 a.m.
Stockholm (Sweden)	3.00 a.m.
Suez (Egypt)	4.00 p.m.
Suva (Fiji)	2.00 p.m.
Tehran (Iran)	5.30 a.m.
Tokyo (Japan)	11.00 a.m.
*Vancouver (Canada)	6.00 p.m.
Vienna (Austria)	3.00 a.m.
*Washington, D.C. (U.S.A.)	9.00 p.m.
Wellington (New Zealand)	2.00 p.m.
*Winnipeg (Canada)	8.00 p.m.
Yokohama (Japan)	11.00 a.m.

* Denotes previous day

Availability and specifications of products listed in this catalogue may change from time to time and without notice. No responsibility is accepted for errors or omissions in technical or product specifications contained herein.

NOW AVAILABLE FROM JOHN BARRYS Sydney, Melbourne

THE NEW CENTURY OF

Eastman

COLOR NEGATIVE FILMS

35mm Color Negative Films

DAYLIGHT

TUNGSTEN

	5245 (Daylight)	5297 (Daylight)	5248 (Tungsten)	5247 (Tungsten)	5296 (Tungsten)
Exposure Details	EI 50 Daylight EI 12 Tungsten with Wratten 80A filter	EI 250 Daylight EI 64 Tungsten with Wratten 80A filter	EI 100 Tungsten EI 64 Daylight with Wratten 85 filter	EI 125 Tungsten EI 80 Daylight with Wratten 85 filter	EI 500 Tungsten EI 320 Daylight with Wratten 85 filter
Edge No. Identification	K	C	M	B	J
Emulsion Designation	EXS	ECD	EXM	ECN	EXH

16mm Color Negative Films

DAYLIGHT

TUNGSTEN

	7245 (Daylight)	7297 (Daylight)	7248 (Tungsten)	7292 (Tungsten)	7296 (Tungsten)
Exposure Details	EI 50 Daylight EI 12 Tungsten with Wratten 80A filter	EI 250 Daylight EI 64 Tungsten with Wratten 80A filter	EI 100 Tungsten EI 64 Daylight with Wratten 85 filter	EI 320 Tungsten EI 200 Daylight with Wratten 85 filter	EI 500 Tungsten EI 320 Daylight with Wratten 85 filter
Edge No. Identification	45	97	48	92	96
Emulsion Designation	EXS	ECD	EXM	ECX	EXH

"REFRIGERATED" FILM STOCKS NOW AVAILABLE AT:

SYDNEY – JOHN BARRY GROUP PTY LTD
1 McLACHLAN AVE, ARTARMON, SYDNEY
PHONE: (02) 439 6955

MELBOURNE – JOHN BARRY GROUP PTY LTD
245 – 247 NORMANBY ROAD, SOUTH MELBOURNE
PHONE: (03) 646 4088

Eastman
Motion Picture Films

Kodak

Kodak, Eastman, EXR, 5245, 5297, 5247, 5248, 5296, 7245, 7297, 7248, 7292, 7296 are Trademarks.

SECTION A:

Cameras and on Camera Accessories **PAGE**

- Arriflex Cameras 16/35mm 11
- Camera Motors/Speed Control 12
- Lenses 14
- Lens Accessories 17
- Matte Boxes 20
- Zoom, Focus, Iris Control 25
- Video Assist 28
- Filters 29
- Barneys 32
- Batteries and Chargers 32
- Miscellaneous 37

SECTION B:

Camera Support and Tracking

- Geared Head 40
- Remote Control Head 41
- Other Heads and Tripods 42
- Dollys, Cranes, Jibs 48
- STEADiCAM 53
- Car Mounts 54
- Cam Rail System 56
- Miscellaneous 57

SECTION C:

Lighting

- Tungsten 60
- Discharge (HMI) 63
- Portable 66
- Lighting Control 70
- Grip 72
- Suspension systems 79
- Textiles 80
- Reflectors 83
- Lighting gels 84
- Exposure meters 85
- Globes – Due to the extensive range and brands please contact us.

SECTION D:

Production and Post Production Accessories

- <u>PRODUCTION</u>
- Consumables/Production Order Guide 90

For further information contact

		SECTION
ICE	Mic Booms	E
KODAK	CC Filters, Grey Scales	D
K-LINE	Dulling Sprays	D
KELLY	Calculators	D
LEMO	Precision Connectors	F
MACBETH	Colour Checker	D
MILLER	Tripods and Heads	B
MINOLTA	Light Meters, Col. Temp. Meters	C
MATELA	Trim Bins, Editing Equipment	D
MATHEWS	Grip	C
MANFROTTO	Grip	C
MICMATE	Boom Poles	E
NASHUA	Gaffer tape	D
NORRIS	Speed Control	A
OPTEX	Film and Video Accessories	A,D,B
PANSPHERON	Wide Angle Convertors	A
PANTHER	Dollys and Accessories	B
PRESTON	Zoom Control	A
PRO EFX	Diffusion Spray	D
RONFORD	Tripod Accessories	B
RYCOTE	Microphone Windshields	E
SAMUELSON CASES	Custom made cases	F
SONEX	Accoustic Foam	E
SCHWEM	Gyrozoom	A
SCHNEIDER	Lenses	A
SACHTLER	– Fluid Head and Tripods	B
	– Lighting	C
SPECTRA CINE	Light Meters	C
SEKONIC	Light Meters	C
SONIC	Boom Poles	E
SELVYT	Cleaning cloths	D
TIFFEN	Optical Filters	A
TELEPAK	Soft Bags, Cases	F
TUSCAN	Reels 15/36mm	D
TRAM	Miniature Microphones	E
VISUAL DEPARTURES	Reflectors	C
VANDENBERGH	Boom Poles	E
ZEISS	Lenses	A

CAMERAS AND CAMERA ACCESSORIES

ARRIFLEX CAMERAS 16/35mm 11

CAMERA MOTORS/SPEED CONTROL 12

LENSES 14

LENS ACCESSORIES 17

MATTE BOXES 20

ZOOM FOCUS, IRIS CONTROL 25

FILTERS 29

VIDEO ASSIST 28

BARNEYS 32

BATTERIES AND CHARGERS 32

MISCELLANEOUS 37

ARRIFLEX CAMERA BODIES

Arriflex 16 SR II E
silent production camera.

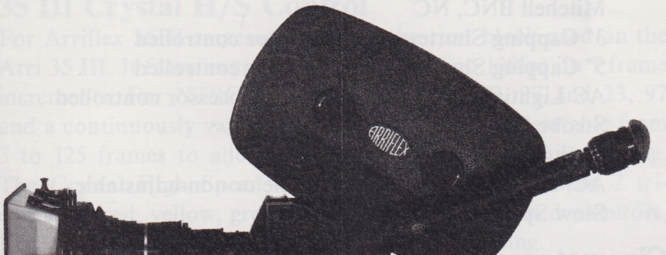
Arriflex 16 SR II
silent production camera with incorporated TTL-Si-exposure meter (APEC), internal release for zoom lenses.

Super 16 version on request

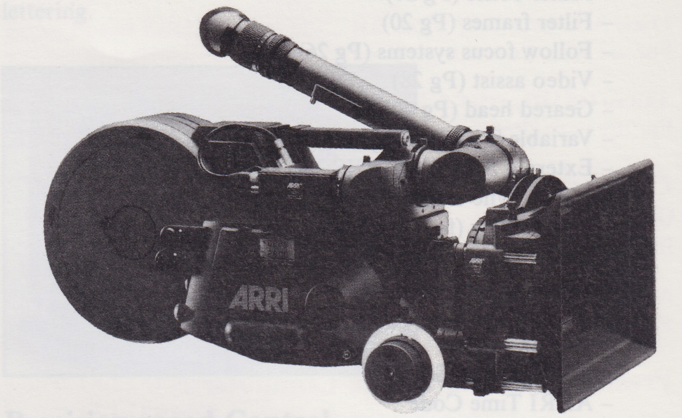
Arriflex 16 SR HS II Automatic*
silent high speed camera for speeds of 10–150 fps with incorporated TTL-Si-exposure meter (APEC) with automatic exposure control and internal release for zoom lenses with spring-loaded diaphragm

Included with the above CAMERA BODIES:
Auto-closure-eyepiece,
cover for lens opening and
camera rear side,
TV fibre optic screen,
Plug-on adapter f. battery,
outlet for SMPTE TC adaption

* For HIGHSPEED operation necessary: HIGHSPEED magazine and variable speed unit (VSU) required.



Arriflex 35 III
The most popular modern 35 mm camera for principle and second unit cinematography.
- Exposure during forward or reverse running from 5 to 130 fps
- 24/25 or 30 fps quartz controlled
- Variable rotating mirror shutter in increments of 15° from 15° to 120° and 135°, 144°, 172.8°, 180° shutter
- 54 mm diam. PL lens mount
- User interchangeable camera doors with fixed, pivoting and offset viewfinders
- Pivoting door prepared to accept video assist
- Interchangeable aperture plates and ground glasses for different film- and TV-formats
- 500 ft (150m) forward/reverse and 1000 ft (300m) single-compartment film magazines.



Arriflex 535
Compact, robust and quiet 35mm universal camera for sync-sound theatrical/television and commercial film productions.
The mirror shutter opening is infinitely adjustable and programmable between 11–180 degrees while the camera is running, and stops in the viewing position.
The 7 link film movement guarantees absolute picutre steadiness with its dual, full-fitting registration pins, and dual pulldown pins.
The camera is equipped with programmable fil-end warning and camera shutt off.
Dual, digital camera control displays for frame rate, selectable meter/footage counter, shutter opening, and time code data, as well as out-of-syn, film-end, film-jam, low battery, movement-open, and magazine-not-attached-correctly warnings. The out-of-sync, low battery, film-end warning, and aspect ratio camera control functions are visible in the viewfinder.
A quartz crystal-controlled, 24 V DC disc motor drives the camera with onboard selectable crystal speeds of 24, 25, 29.97 and 30 fps. The camera can be programmed to operate in reverse at the fram rates of 24 or 25 fps. Quartz accurate variable speeds from 5-50 fps are possible with the variable speed unit (VSU).
Power required is 24 V DC.
400 ft (120 m) and 1000 ft (300 m) coaxial film magazines with electronic and mechanical film counter are available. The magazines are driven by dedicated torque motors.

Other Arriflex Camera Components
As this catalogue is primarily a product guide, please contact us for detailed information and advise on the complete ARRIFLEX CAMERA PACKAGE. Other ARRI items for consideration could include the following:

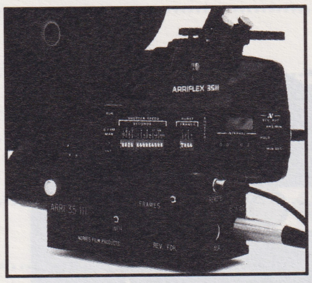
- 3 Perf. film transport (535)
- Camera doors
- Film gates
- Ground glasses
- Power supplies
- Magazines
- Zoom lenses (Pg 14)
- Servo Zoom drives
- Prime Lenses (Pg 16)
- Super Speed Lenses (Pg 15)

Other Arriflex Camera Components cont.

- Standard Lenses (Pg 15)
- Anamorphic Lens (Pg 15)
- Macro Lenses (Pg 16)
- Bridge plates (Pg 41)
- Matte boxes (Pg 20)
- Filter frames (Pg 20)
- Follow focus systems (Pg 26)
- Video assist (Pg 28)
- Geared head (Pg 40)
- Variable Speed Unit (VSU)
- External Sync Unit (EXS II)
- Mains Sync transformer (NSYTR2) 220 V50 Hz (for EXSII, FSZII)
- Phase Shifter (PHU II) 50 Hz
- Remote Control Switch OFF/ON (RCSR)
- Accessory connector (ZV)
- Pilotone cables
- ARRI Sound Set
- ARRI Time Code
- B/W Video assist
- Super wide angle eye piece (spare)
- Finder extender, short (227mm)
- Extension for illuminated frame finder BL4/4s
- Anamorphic finder extender
- Finder extender, long (320mm)
- Periscopic finder attachment (with 35mm format only 25mm of the diagonals are visible in the viewfinder)
- Optical flat with mount for * Cooke 20-100mm
- Optical flat with mount for * Cooke 25-250mm
- Optical flat with mount for * Cooke 25-250 MK II; 20-60
- PL adapter for Angenieux und Cooke Zoom lenses with old 41mm diam. mount
- PL-universal adapter (41 to 54mm diam.)
- PL-fixed adapter (41 to 54mm diam.) per lens
- Director's finder (Pg 91)
- ARRI director's finder with PL-mount eyepiece and academy ground glass
- Barney for 16 SR (Pg 32)

(* for noise reduction with 35 BL 4s)

SINGLE FRAME MOTORS/ INTERVALOMETERS



Norris Single Frame Motor

The Norris Single Frame system expands the capabilities and usefulness of existing production motion picture cameras. All exposure and interal timing is generated from a crystal source to ensure accuracy and repeatability.

The controller has two modes of operation, manual and intervalometer.

In the intervalometer mode, operation is fully automatic. A timer counts down to zero and the program frame/s are made and the timer counts down once again. Shutter speeds can vary.

The Intervalometer allows intervals between frames from 1 second to 59 hours and 59 minutes.

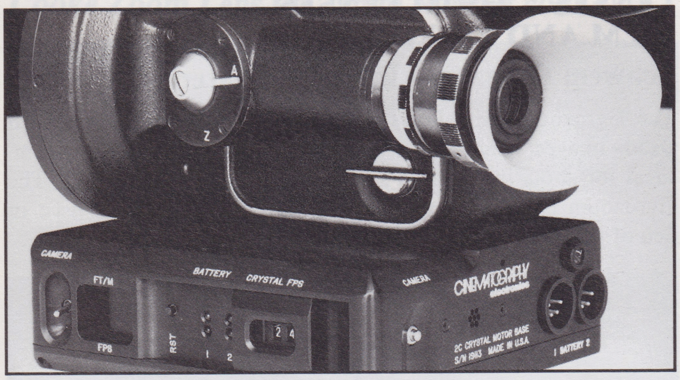
Drive motors are available for most Mitchell, Arriflex, Bolex and Aaton cameras. A standard 16 volt 4Ah battery will operate the system for over 12 hours, at an interval of 1 second.

Sing frame motor
(with Intervalometer) Available for

Aaton
ACL Eclair
Arri 16 "S" or "M"
Arri 16 SR
Arri 35 III
Arri 35 II C
Bolex 16 Rex 4 & Rex 5
Mitchell 16
Mitchell Mk II.S 35
Mitchell High Speed or GC, Fries 35 R
Mitchell BNC, NC
3″ Capping Shutter mircroprocessor controlled
5″ Capping Shutter mircroprocessor controlled
AC Lighting Control Unit mircroprocessor controlled
Strobe Triggering Device used for single framing applications
AC/DC Power Supply adjustable or non-adjustable
Slow Speed Controller

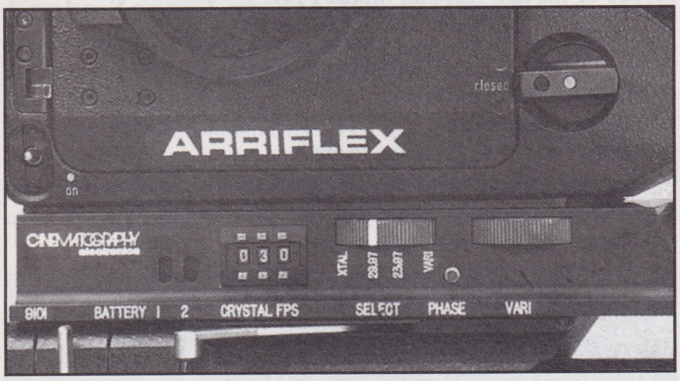
Cinematography Electronics Intervalometer

For Arriflex 35III, 35BL and 16 SR cameras. Can be used with most 16mm and 35mm cine and still cameras including Arriflex, Mitchell, Nikon and Canon. Choose crystal interval settings from 1 second to 100 hours. The actual exposure time will be determined by the camera used. The Intervalometer has an LED digital counter with re-set that displays the number of frames of film that have been exposed. It also has a manual trigger button for special intervals or testing. The cine camera must have single frame capability and will require the Cinematography Electronics Modification Kit to use the Intervalometer. Still cameras must be equipped with the motorized winder and trigger connector. Exposure time is approximately 1/3 of a second. No mechanical modification is required to the camera.



35 2C Crystal Motor Base

For Arriflex 35 IIC, IIB and IIA. 35 IIIC cameras. Features custom motor, ergonomic shape for easy hand holding, built-in follow focus bracket, crystal speeds from 1 to 80fps, auto-return of mirror to the viewing position. LED speed and footage tachometer with memory and re-set. This motor is compatible with many popular accessories such as Precision Speed Control, Strobe Syne Control, Intervalometer, Micro-Force Control and Speed Aperture Computer.

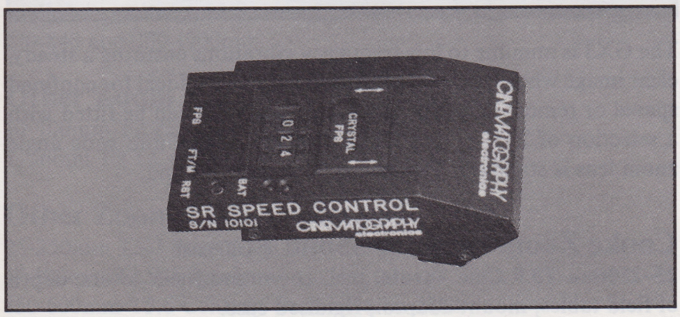


Cinematography Electronics 35 III Crystal H/S Control

For Arriflex 35III cameras. Replaces the riser block used on the Arri 35 III. It features crystal speeds from 1 to 130fps, in 1 frame increments. For NTSC TV, frame speeds of 29, 97 and 23, 97 and a continuously variable speed knob that is pre-settable from 3 to 125 frames to allow smooth speed changes while filming. The Crystal High Speed Control features phase shifter, 2 tri-coloured (red, yellow, green) LED battery conditioned monitors, LED tacho and footage counter, and reverse running.

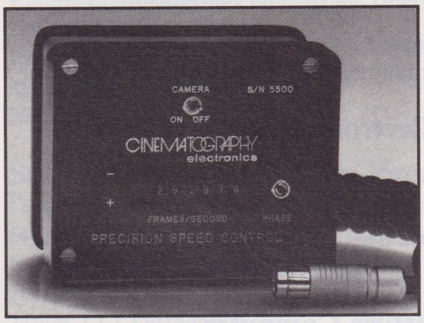
Fries Crystal H/S Control For Fries cameras. As above.

Follow Focus Bracket for above Crystal HS Control



16 SR Speed Control

For Arriflex 16 SRE cameras or SR II cameras without lightmeter. Features crystal speeds from 1 to 75 fps in 1 frame increments (the SR II High Speed features 1 to 150 crystal speeds). Digital LED tachometer with footage and meter counter, battery condition LED, out-of-sync warning beeper with volume control. It weighs only 7 oz and is anodised with a black satin finish with engraved lettering.



Precision speed Control

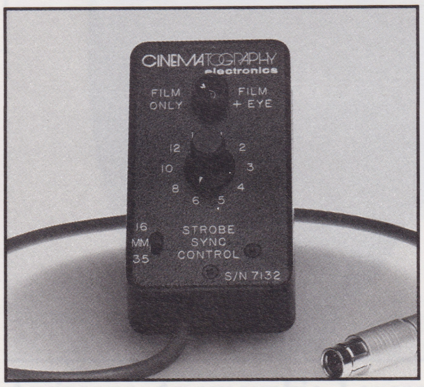
For all Arriflex 35BL, 35III, SR and Aaton and Fries cameras with appropriate adaptors. Crystal speeds from 1 frame per second to 75fps in .001 fps increments. Built-in phase shifter and camera off/on switch.

Film/Video Sync Control

Designed for removing the scan bar from computer or video monitors, eliminating the breathing of the exposed image on a projected screen, or locking multiple camera shutters together. If features automatic camera identification for Arriflex, Aaton and Panavision cameras, automatic phasing and synchronization for either 180° or 144° shutters. Its speed range is from 8 to 65 fps with tacho readout to 3 decimal places. It has a selectable 24/60Hz or 25/50Hz audio sync pilotone output. With the signal pickup accessory, which can be placed near the back of a monitor, the Synchronizing Control Unit will automatically phase the scan bar to the pre-set position for filming.

Single Frame, Modification Kit

For cameras using Intervalometer. Installation costs not included.



Strobe Sync Control

Will synchronise an electronic flash to the shutter of any Arriflex 35BL, 35 III, 16 SR, 16 SR HS or Mitchell/Fries cameras. Connect the Strobe Sync Control between the Fisher accessory connector on the camera and the trigger input of the strobe system. The control will trigger a flash once per frame or it can be set

Strobe Sync Control cont.

to trigger to flash every 2nd, 3rd, 4th or up to 16th frame. It can be switched to flash the strobe in the eyepiece, a preview feature that allows the Cameraman to view the special strobe effect while filming. It can be used to synchronize the flash of a still camera with the open shutter of the motion picture camera.

Fries/Arri Accessory Mod. Kit
For use with Cinematography Electronics equipment.

Aaton/GSMO/Fries Adaptor
For use with Cinematography Electronics equipment.

Cinematography Electronics

Out of Sync Beeper
Installation not included

Arri Foot Counter Replacement
For Arriflex 35III, 35BL 4, 35BLII, 35BLIII Cameras.

Preston Speed Aperture Computer

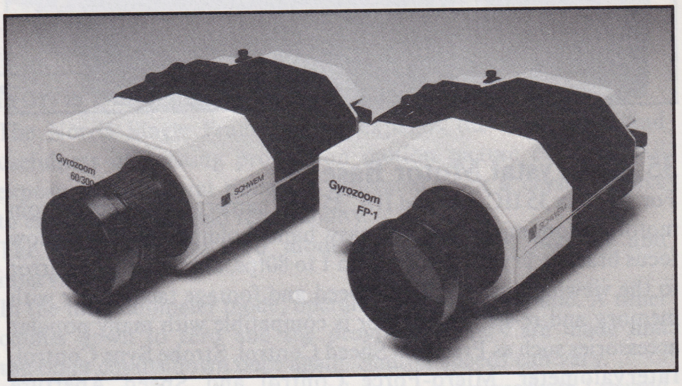
The S.A.C. allows the camera speed to be varied during filming while providing automatic exposure compenstation. The SAC controls the film camera through camera inerfaces boxes. Camer interface boxes available for Aaton Arriflex, Panavision.

Further details available from John Barrys.

LENSES - ZOOM LENSES - FILM AND VIDEO

Schwem Gyrozoom Image Stabilizer Lens

The Gyrozoom lens allows a video camera operator to record steady images, hand held, at focal lengths from 60mm to 300mm. Ideal for shots from speed boats, helicopters, moving cars. The Gyrozoom is a combination stabilizing and lens system used in lieu of the standard zoon lens on ENG/EFP cameras.



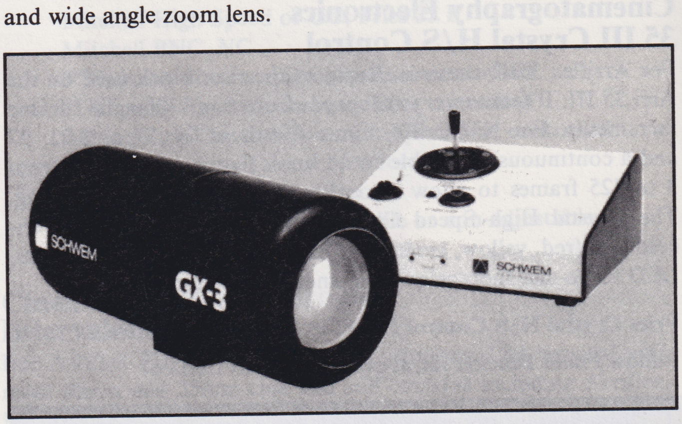
Gyrozoom is available in two versions, the economical Model 60/300 or the new fast-pan Model FP-1.

Gyrozoom Features:

- 60 to 300mm zoom of subjects up to 1,000 feet
- Compact and lightweight
- Easy to operate
- Variable speed servo zoom control
- Auto iris with momentary manual mode
- Standard lens flange and detachable power cable
- C mount adaptor available
- Low battery indicator
- Computer-designed optics
- Ultra high resolution and contrast

Schwem GX-3 Stabilising System

The GX-3 is a stabilising system incorporating a CCD video camera and wide angle zoom lens.

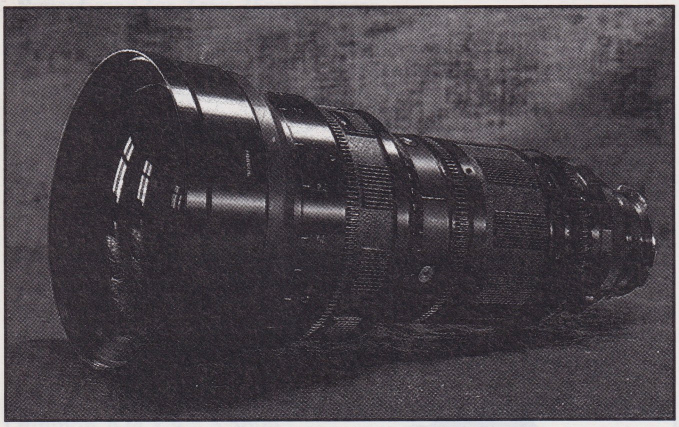


The GX3 is immune to low frequency vibrations ensuring a steady, clear image when shooting anything that moves. Ideal for confined spaces or remote locations (280mm x 100m). It can be fitted with a selection of 2/3″ or 1/2″CCD cameras. 12.5-75mm wide angle zoom lens is standard. Pan rate is 50 deg per second.

Cooke Zoom Lens for 35mm Format

25-250mm T3.9 Cine Varotal incl, zoom and focus levers, depth of field tables, mount adaptor, rigidised case.

Cooke Zoom Lens for 35mm Format cont.



18-100mm T3, Varotal incl, zoom, and focus levers, lens support bracket, 50cm preset diaphram release cable, 2 rear gelatin filter holders, mount, adaptor, rigidised case.

20-60mm T3.1 Varopanchro incl, zoom and focus lever, mount adaptor, rigised case.

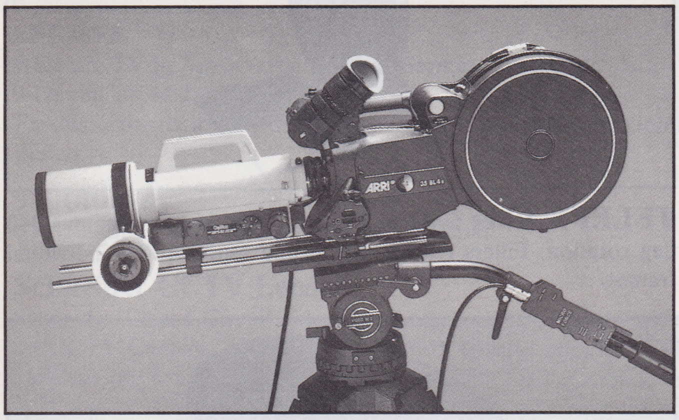
14-70mm T3.1 Wide Angle Varotal incl, zoom and focus levers, mount adaptor, rigidised case.

Cooke Zoom Lens for 16mm format (without auto diaphram, with steel Bayonet Mount)

10-30mm T1.5 Varopancho incl. zoom and focus levers, bayonet mount, or Aaton mount.

9-50mm T2.5 Varokinetal incl. zoom and focus levers, rigidised case.s

10.4-52mm T2.5 Varokinetal incl. zoom and focus levers, rigdised case. Specify mount.



150-600mm F5.6 Canon

Motorised or manual Canon zoom converted by Optex for use on most 2/3″ and 1/2″ Video and 16/35mm motion pictures cameras. Designed to accept all optex universal mounts. Also availabe are 1.4x and 2x range extenders giving zoom ranges of 210-840 and 300-1200mm.

Other Zoom Lenses - 16mm Format

10-100mm T2 Zeiss Vario Sonar
7-56mm T2.1 Canon

Other Zoom Lenses - 35mm Format

25-250mm T3.7 Angenieux
17-102mm T2.9 Angenieux
150-600mm T5.6 Century Canon Series 2000

Zeiss Lenses for 35mm (Specify Mount)

Super Speed - 35mm
18mm T1.3 Distagon*
25mm T1.3 Distagon*
35mm T1.3 Distagon
50mm T1.3 Planar
85mm T1.3 Planar

Super Speed Zeiss - 16mm
9.5mm T1.3 Distagon
12mm T1.3 Distagon
16mm T1.3 Distagon
25mm T1.3 Distagon
50mm T1.3 Planar

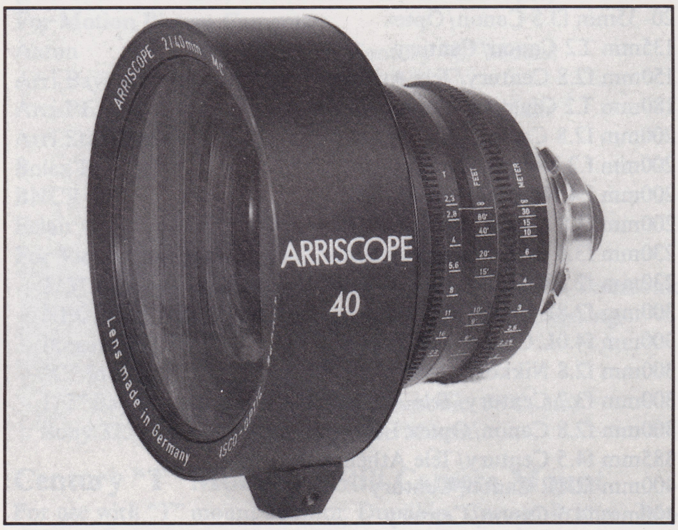
Standard Zeiss Lenses 16/35mm (Specify Mount)

12mm T2.1 Arri
14mm T2 Distagon
16mm T2.1 Distagon*
20mm T2.1 Distagon*
24mm T2.1 Distagon
28mm T2.1 Distagon
32mm T2.1 Planar
40mm T2.1 Planar
50mm T2.1 Planar
60mm T2.1 Macro Planar
85mm T2.1 Planar
100mm T2.1 Planar
135mm T2 Planar
180mm T3 Sonnar
300m T3 Tele Apotessar
600mm T6 with 300mm Tele Apotessar and 2 x Converter

Zeiss 16mm Format Only

8mm T2.1 Distagon

* **Note:** Panspheron Lenses available for details see lens accessories, page.



Arriscope Anamorphic Lenses 35mm Pl Mount

32mm T2, Horizontal Angle 69 deg, Vertical 33 deg
40mm T2.3, Horizontal Angle 60 deg, Vertical 28 deg
50mm T2.3, Horizontal Angle 50 deg, Vertical 23 deg
75mm T2.3, Horizontal Angle 34 deg, Vertical 15 deg
100mm T3, Horizontal Angle 25 deg, Vertical 11 deg
135mm T3, Horizontal Angle 20 deg, Vertical 8 deg

Arri Macro Lenses - PL Mount

16mm T2.1, Near Focus 39mm
24mm T2.1, Near Focus 66mm
32mm T2.1, Near Focus 88mm
40mm T.1, Near Focus 137mm
50mm T3, Near Focus 79mm
100mm T3, Near Focus 120mm
200mm T4.3 Near Focus 304mm

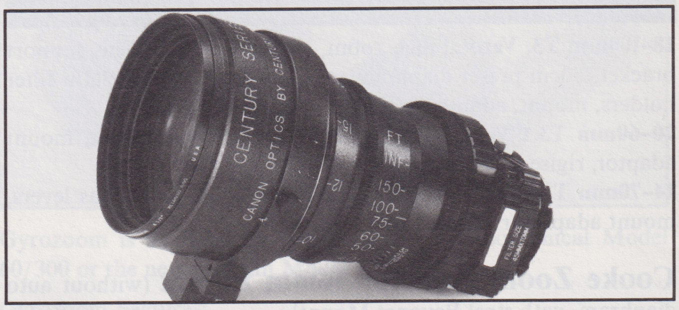
Other Prime Lenses 16/35mm + Video

For mounts please specify as some lenses are not supplied with rear mounts, or may only be available with certain mounts.

1.9mm T2.8 Century Ultra Wide Angle
3.5mm f1.8 Century Ultra Wide Angle
4mm f1.8 Optex Superwide Angle
5.7mm 1.8 Century Superwide Angle
5.7mm T2 Kinoptic
5.9mm T2 Angenieux
9mm f1.8 Century Wide Angle
9mm T Kinoptic
9.8mm Kinoptic/Century Lens
10mm f2.8 Canon/Optex Lens
14mm f2.8L Canon/Century
14mm f2.8 Canon/Optex
20mm f2.8 Canon
20–35mm f3.5 Canon/Optex
135mm T.2 Canon/Century
150mm f2.8 Century/Tele Athenar
180mm T.2 Olympus/Century
200mm f2.8 Canon/Century
200mm f.2 Nikkor/Century
200mm f.4 Nikkor/Century
200mm f1.8 Canon/Optex
230mm f3.8 Century/Tele Athenar
230mm f2.8 Century/Tele Athenar II
300mm f2.8L Canon/Century
300mm f4.0L Canon/Century
300mm f2.8 Nikkor/Century
300mm f3.2 Century/Tele Athenar II
300mm f2.8 Canon/Optex Lens
385mm f4.5 Century/Tele Athenar II
400mm f2.8L Canon/Century
400mm f4.5 Canon/Century
400mm f2.8 Nikkor/Century
400mm f3.5 Nikkor/Century
400mm f2.8 Canon/Optex
500mm f4.5L Canon/Century
500mm f5.6 Century/Tele Athenar II
500mm f3.8 Century/Tele Athenar II
500mm f4.5 Canon/Optex Lens
600mm f.4 Nikkor/Century
600mm f4.5 Century/Tele Athenar II
600mm f4.5 Canon/Optex
650mm f6.8 Century/Tele Athenar II
800mm f5.6L Canon/Century
800mm f4.7 Century/Tele Athenar II
800mm f5.6 Canon/Optex Lens
1000mm f8.0 Century/Tele Athenar II
1000mm f5.6 Century/Tele Athenar II
1200mm f6.8 Century/Tele Athenar II

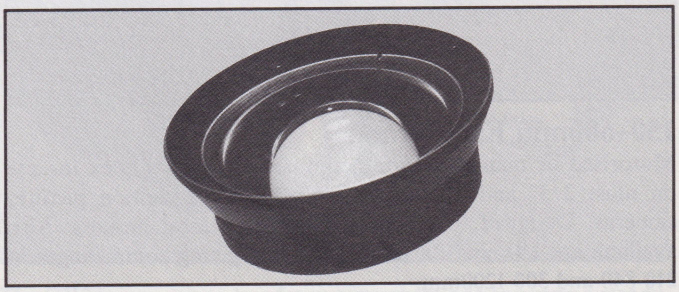
Century Series 2000 Prime Lenses

The Century 2000 series are an excellent lens with clear large markings. The new lenses are compatible with the TELEFX Filter Stage System (see below)



200mm T1.8 Century/Canon Series 2000
300mm T2.8 Century/Canon Series 2000
400mm T2.8 Century/Canon Series 2000
150–600mm T5.6 Century/Canon Series 2000

TELEFX filter features 2 stages, each with continuous 360 deg rotation. Filters readily slip in and out, without individual frames.



Panspheron Wide Angle Converter

The Panspheron is an improvement of the common single lens system and is built with two lens elements, one negative and one positive. The result is a great reduction of the main lens angle of view as well as better close focusing and cromatic correction.

Panspheron for Cooke Zooms

.Panspheron, Cooke 16mm zoom 9–50mm = 5.7-28mm
.Panspheron, Cooke 16mm zoom 10.4–52mm = 5.7-28mm

For further information contact

Panspheron

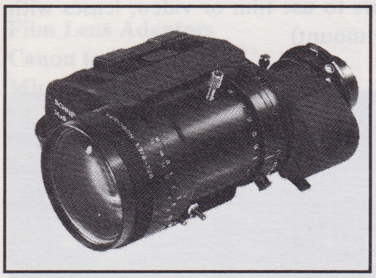
Panspheron for Zeiss 35mm Lenses
16mm Zeiss Distagon T2.1 = approx 12mm
20mm Zeiss Distagon T2.1 = approx 16mm
18mm Zeiss Superspeed T1.3 = approx 14mm
25mm Zeiss Superspeed T1.3 = approx 18mm

Panspheron for 16mm Lenses
9mm Kinoptic = 5.5 Super 16
9mm Kowa High Speed = 5.5mm Standard 16
9.5mm Zeiss High Speed = 5.9mm Standard 16
12mm Zeiss High Speed = 8.5 Standard 16

Panspheron for Video Lenses
Fujinon A14 x 10 = 6mm
Fujinon A12 x 9 = 5.5mm
Fujinon A14 x 9 = 5.5mm
Fujinon A17 x 9 = 5.5mm
Canon J13 x 9 = 5.5mm
Canon J15 x 9.5 = 6mm

Also Required–Lens Mount for above video lenses.

Schneider TV Studio, Eng, EFP and CCTV lenses and accessories



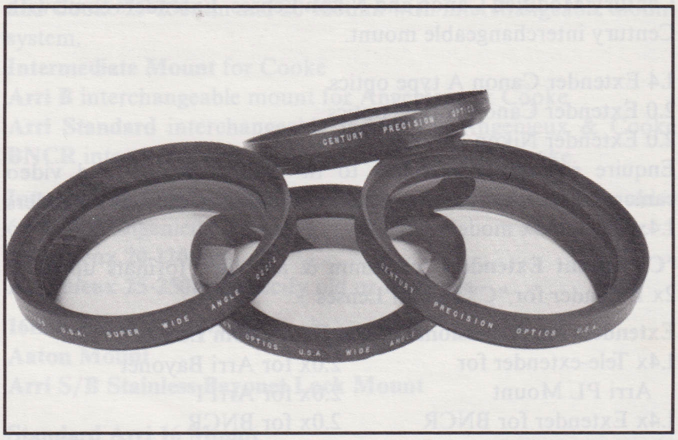
ENG/EFP
9-126mm TV.56 Apro-Varon for 2/3″ Format
9-126mm TV.44 2/3″Format
Further information on Schneider lenses is available from John Barrys.

STUDIO/OB
8.5–150mm TV80 Wide Angle for 2/3″ Format

Schneider CCTV Lenses

Schneider Closed Circuit Television Lenses are used world wide on CCTV Cameras. Their large selection ensures lenses for all purposes are available, from 6.5mm to 180mm for cameras with 2/3″ and 1″ format. The lenses are available with manual or motorised control.

LENSE ACCESSORIES
Century Wide Angle Adaptors



Century wide angle adaptors offer a simple and effective method of expanding the angle coverage of video and film lenses with macro or adjustable back focus.
Features of the Century Wide Angle Adaptors are:
* Aluminium alloy housing
* Glass elements
* No light loss to the taking lens
* Adaptors available to fit most popular 2/3″ video zooms.
* Custom accessories available

– .5x 7x Wide Angle adaptor set
– 7x Wide Angle adaptor
– .5xSuperwide Angle adaptor

The .5x Magnification is achieved only when the .5x is used with .7x.
Step up rings are also available.
– Cam Corder Wide Angle Adaptor
.6x Wide Angle includes step down ring, thread 58mm

Century Lens To Camera Adaptors

(For Custom Primes, Tele-Athenar II's & Periscopes)
For Motion Picture Cameras

Aaton	Century "C" Mount
Arri Bayonet	CP 16R
Arri PL	Century "T" Mount
Arri Standard	Mitchell R35
Bolex Bayonet	Panavision
BNCR	
Eclair CA-1	

For Video Cameras
– 2/3″ Bayonet Mount for many of the Sony, Sharp, Panasonic NEC, JVC Hitachi, etc, cameras - specify when ordering.
– Ikegami HL79
– "C" Mount
– 1/2″ Bayonet Mount (for BTS, Panasonic, JVC, etc)
Sony 325 Century Interchangeable Mount

Century "T" Mount to Still Camera Mount

For use with "T" mount adaptor, Duplikin, Custom Primes, Tele-Athenar II's and Periscope lenses.

Alpa	Miranda
Canon	Nikon
"C" Mount	Pentax K Bayonet
Konica Reflex	Universal Threat Mount (Pentax type)
Leicaflex	
Olympus OM	Exakta/Topcon
Minolta	Yashica FR/Contax

Century Tele Extenders

For use with Century Tele-Athenar II TN Series Telephotos and Century Modified Canon and Nikon Lenses. Extenders come with Century interchangeable mount.

1.4 Extender Canon A type optics
2.0 Extender Canon A type optics
2.0 Extender Nikon TC-300 Optics
Enquire regarding extenders to fit motion picture and video cameras not listed. Century also manufacture custom entenders 1.4x, 2x and 3x models.

"C" Mount Extenders for 16mm & all video formats up to 1"
2x Extender for "C" Mount Lenses

Extenders for professional 35mm Film Zoom Lenses

1.4x Tele-extender for Arri PL Mount	2.0x for Arri Bayonet
	2.0x for Arri I
1.4x Extender for BNCR	2.0x for BNCR

Extenders for 35mm SLR to Cine Cameras

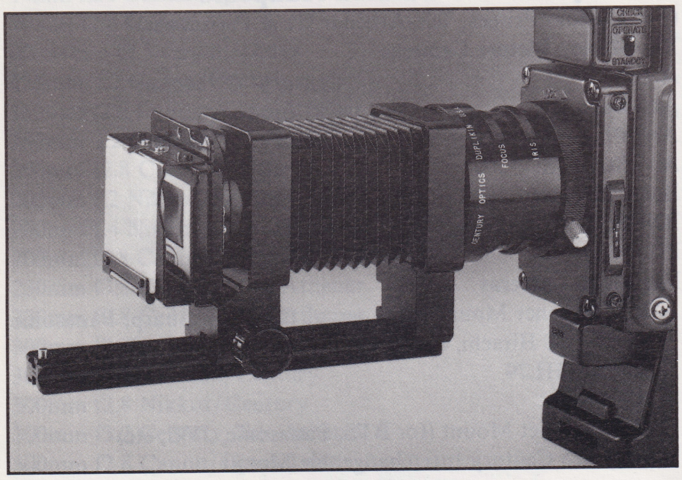
2.0x for Canon to Arri B	1.4x for Nikon to Arri PL
2.0x for Canon Arri PL	2.0x for Nikon to Arri PL
1.4x for Nikon to Arri Bayonet	
2.0x for Nikon to Arri Bayonet	

Century Tele-Extenders for Video Lenses

2x Extender to "C" mount lenses
2x Extender for 2/3" Bayonet
2x Extender for 1/2" Bayonet

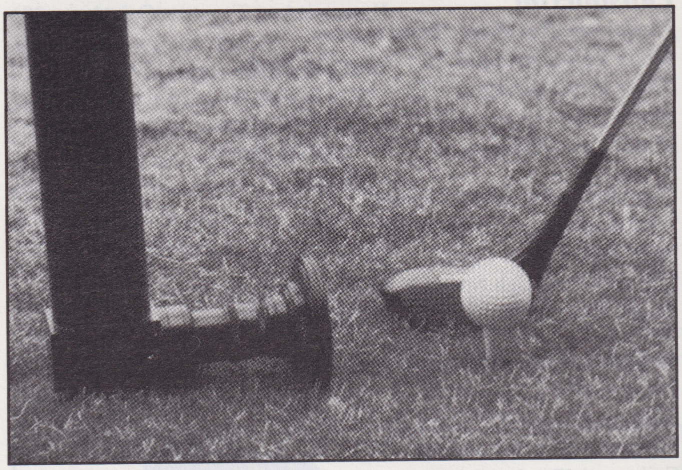
Century Extenders for 35mm SLR to Video Cameras

1.4x Nikon to 2/3" Bayonet
2.0x Nikon to 2/3" Bayonet
1.4x Nikon to 1/2" Bayonet
2.0x Nikon to 1/2" Bayonet
2.0x Canon to 2/3" Bayonet
2.0x Canon to 1/2" Bayonet



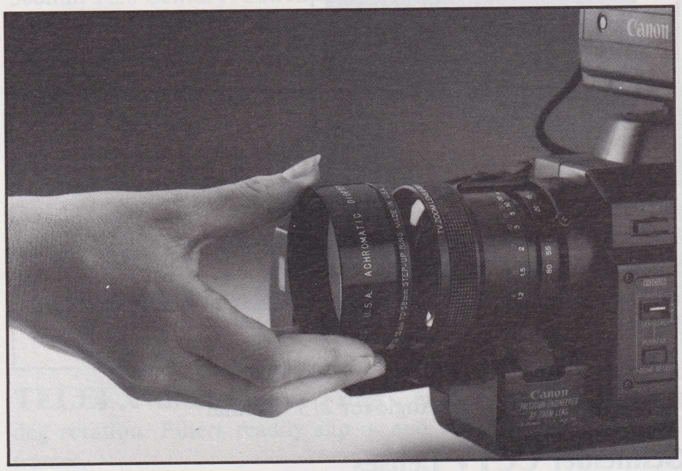
Century Duplikins

16mm Film to 35mm Stills
Duplikin II in "T" mount incl. camera flange of choice
Duplikin III in "C" mount for 2/3" cameras
Duplikin III in 2/3" Bayonete mount
Duplikin III in Ikegami mount
Duplikin III in 1/2" Bayonet mount
Duplikin III in Sony 325 mount
Duplikins also available for 35mm slide to 16mm film and 16mm film to 16mm, and 35mm slide to video.



Century Periscopes

Century Periscopes require Interchangeable Camera Adaptors TM Series
Periscope V16 with case. Accepts "C" mount lenses directly and Century "C" Mount Adaptors
Periscope V35 with case. Requires Periscope Interchangeable Lens Adaptors, see below.
Interchangeable Lens Adaptors to use film or video, lenses with Periscope V35. (please specify mount)



Century Achromatic Diopters

58mm Thread with step up ring, specify thread size.
+4.0 Achromatic Diopter
+7.0 Achromatic Diopter

86mm Thread
+1.6 Achromatic Diopter
+2.0 Achromatic Diopter
+2.6 Achromatic Diopter

Step Up Rings for Century Achromatic Diopters
67mm to 86mm screw-in type
72mm to 86mm screw-in type
75mm to 86mm screw-in type
77mm to 86mm screw-in type
80mm to 86mm screw-in type
85mm to 86mm screw-in type

Century Super Wide Low Angle Prism

Low Angle Prism for formats up to 35mm.

Century Lens Adaptors & Optical Relay Systems

Video Lens Adaptors-Optical Relay Systems

"C" to 2/3" (Bayonet mount) allows use of "C" mount lenses on many of the Sony, Sharp, Panasonic, NEC, JVC, Hitachi, etc. cameras. Specify camera model when ordering. Note: image inverted and reverted.

"C" to 2/3" Bayonet with prism for proper image orientation
"C" to 1/2" Bayonet for BTS, Panasonic, JVC, etc
"C" to 1/2" Bayonet with prism, for BTS, Panasonic, JVC, etc
"C" to 1/2" Bayonet for Sony 325
"C" to 1/2" Bayonet with prism, for Sony 325
"C" to Sony (image inverted and reverted.) Allows use of "C" mount lenses on many of the Sony, Sharp, Panasonic, NEC, JVC, Hitachi, etc, cameras, please specify camera when ordering.
"C" to Sony with prism for proper image orientation.

Mechanical Adaptors
"C" to 2/3" Bayonet Mount
"C" to 1/2" Bayonet Mount
"C" to Sony 325 Mount
Nikon to 2/3" Bayonet Mount
Nikon to 1/2" Bayonet Mount
"C" to Sony for close up work only.
Nikon to Sony for close up work only.

Film Lens Adaptors
Canon to "C" Mount
Minolta to "C" Mount
Olympus to "C" Mount
Nikon F to "C" Mount
Pentax K Bayonet to "C" Mount
Pentax Universal Screw to "C" Mount
Yashica FR/Contax to "C" Mount
Arri Bayonet to Eclair Mount stainless steel insert
Arri Bayonet to "C" Mount stainless steel insert
Arri Bayonet to CP-16 R Mount stainless steel insert
Arri Bayonet to Arri PL
Standard Arriflex to "C" Mount fits with 3 screws
Eclair CA-1 to "C" Mount
"C" Mount to Bolex Bayonet
Nikon to Standard Arriflex for close up work only
Nikon to Arri PL for close up work only

Century Filter Adaptors

20-100mm Cooke Filter Adaptor uses 138mm Filters
5.9mm Angenieus slip-on with retainer ring, uses Series 9
5.7mm or 9.8mm Kinoptic 4.5" Adaptor
Spacer to use Series 9 filters with 5.9 Angenieux 93mm factory adaptor.

Chrosziel Lens Mounts and Adaptors

Arri Standard Steel Mount for 16mm
Arri Bayonet Steel Mount for 16mm
Arri Standard Steel Mount for 6 hole
Arri Bayonet Steel Mount for 6 hole
Arri Bayonet For Angenieux 16–44
Arri Bayonet Steel Mount for 35mm
Universal Adaptor Standard/Bayonet Aaton
Universal Adaptor Standard/Bayonet C
Universal Adaptor Standard/Bayonet CP
Universal Adaptor Standard/Bayonet Eclair
Universal Adaptor Standard/Bayonet

Century Lens Mounts

Lens Mounts for new style Angenieux 25-250mm and 20-120mm and Cooke 25-250mm and 20-100mm with interchangeable mount system.
Intermediate Mount for Cooke
Arri B interchangeable mount for Angenieux & Cooke
Arri Standard interchangeable mount for Angenieux & Cooke
BNCR interchangeable mount for Angenieux & Cooke.

Intersection Blocks allow use of above amounts on some older 6x & 10x Angenieux lenses:
Angenieux 20-120mm
Angenieux 25-250mm specify old or new type

16mm Zoom Lens Mounts
Aaton Mount
Arri S/B Stainless Bayonet Lock Mount

Standard Arri 16 Mount
Eclair CA-1 Bayonet Mount for NPR, ACL
CP-16R Mount
"C" Mount Extensions–tube set

Optex Universal Lens Mounts

Sony Universal Mount to fit Sony 330-330, DXC 6000, M3A, BVW3, Hitachi SK91,-81, FP22, FP21, JVC 310/90/950, CE1 310SP
Ikegami
BTS LDK 90/Ikecome HC 230
Arriflex PL
Arriflex Bayonet
Arriflex Standard
Eclair/Cameflex
Mitchell S35R
BNCR
Aaton
Cinema Products
Panavision
Nikon-Universal
Canon-Universal
Olympus-Universal
Pentax-Universal

Optex Lens Adaptors

The following name the lens mount first and then the camera mount.
Sony to "C" Mount
Arriflex Bayonet to Arriflex PL
Arriflex Bayonet to Eclair ACL positive locking
Arriflex Bayonet to Eclair NPR
Arriflex Bayonet to Aaton
Arriflex Bayonet to Aaton positive locking
Arriflex Bayonet to CP or Frezzolini positive locking
Arriflex Bayonet to CP
Arriflex Bayonet to Bolex to Bolex Bayonet positive locking
Arriflex Bayonet to "C" Mount positive locking
Arriflex Bayonet to BNCR positive locking
Gear Ring for use with Arri B Mounted H/S Zeiss 35mm Lenses
Locking Devices for ABBNCR
Arriflex Bayonet to C/GSAP Special
Arriflex Bayonet/Std to CP16 Dual Adaptor special order
Arriflex Bayonet/Std to Aaton Dual Adaptor special order
Arriflex Bayonet/Std to "C" Dual Adaptor special order

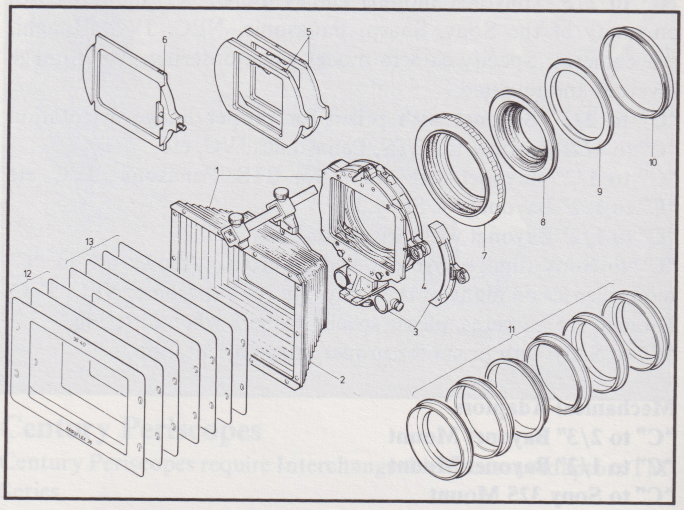
For further information contact

Optex Lens Adaptors cont.

Arriflex Bayonet/Std to ACL Dual Adaptor special order
Arriflex Bayonet/Std to new PL Dual Adaptor
NB: The above five Dual Adaptors are all positive locking.
Arriflex Standard to Aaton
Arriflex Standard to CP/Frezzolini
Arriflex Standard to Bolex Bayonet
Arriflex Standard to Eclair/Cameflex
Arriflex Standard to "C" Mount set screws
Arriflex Standard to "C" Mount focusable, prime lenses
Arriflex Standard to Eclair set screws
Mitchell S35R to BNCR
Nikon to Arriflex Bayonet macro work only
Nikon to Aaton
Nikon SLR to "C" Mount
Nikon to CP/Frezzolini
Nikon to Bayonet
Nikon to ACL Eclair
Hasselblad to Sony Adaptor
Hasselblad to Arriflex PL
Hasselblad to Arriflex Standard
Hasselblad to Arriflex Bayonet
Hasselblad to BNCR
Hasselblad to Mitchell S35R
Hasselblad to Bolex Bayonet
Hasselblad to Ikegami
Hasselblad to LDK 90/HC 323
Eclair to Bolex Bayonet
Eclair to "C" Mount
Pentax Screw to "C" Mount
Pentax Screw to Bolex Bayonet
Leica to "C" Mount
Minolta to "C" Mount
Olympus to "C" Mount
Canon to Bolex Bayonet
Aaton to "C" Mount

ARRI MATTE BOX SYSTEMS

ARRI Belows Matte Box For 16SRII



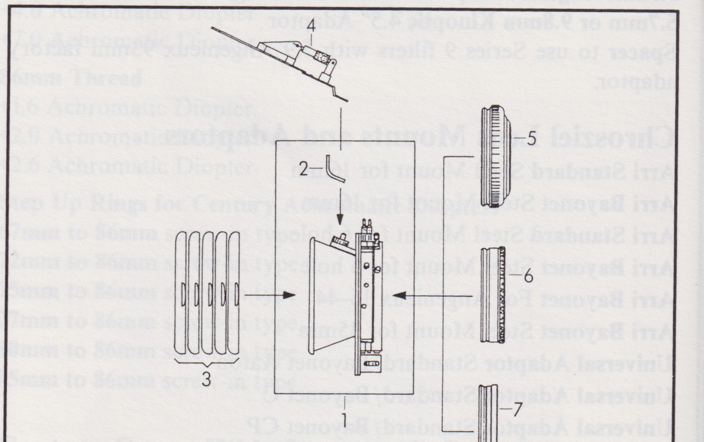
1 **Bellows Matte Box** with 2 filter frames for 3″ x 3″ or 3″ x 4″
(Lightweight support required for above)
7 Light shield for Zeiss prime lenses
9,5-180 with front diam. 80mm (except 8mm T2, 1) and Zeiss 10-100T 1,8
Light shield for Zeiss 10-100II/T 2
9 Light shield for Zeiss 8mm new design
13 Set of mattes for lenses of
16mm focal length
24-25mm focal length
32-40mm focal length
50-180mm focal length
Filter frame 3″ x 3″ or 3″ x 4″ for bellows matte box (spare)
5 Filter frame 3″ x 3″
6 Filter frame 3″ x 4″
(required for Zeiss 10-100II T2)

ARRI Lightweight Matte Box For 16SRII

comprising
Filterholder LMB-2 87mm diam., adapter f. series 9 filter, 2 filter frames 3″ x 3″ and Rectangular sun shade
Round sun shade for above (For 16SR)
Filter frame 3″ x 3″ for K2.21973.0 (spare)

ARRI Lightweight Matte Box (MB-17)

For 16SRII/35III/BL4S/535



For further information contact

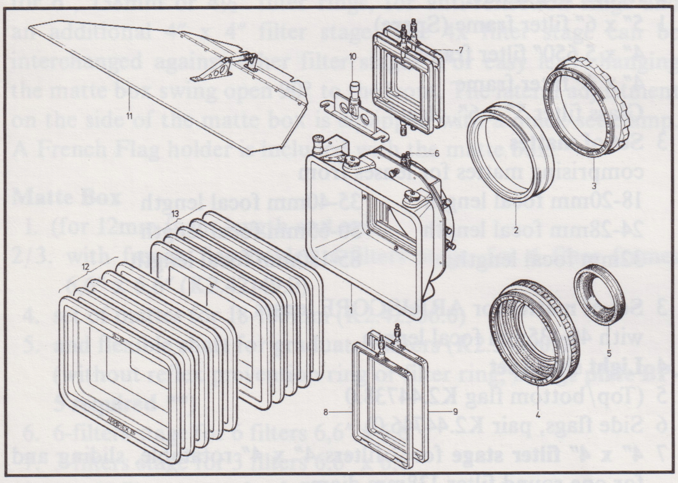
ARRI Lightweight Matte Box (MB-17) cont'

4″ x 4″ Matte Box MB-17

The 4″ x 4″ matte box comes standard with a filter stage for two 4″ x 4″ rotatable push-through filters. The filter state has a rear receptacle for 4½″ filter rings and for an anti-reflection ring. The matte box includes a French Flag holder.

1. 4″ x 4″ matte box (MB-17) with French Flag holder
2. French Flag hlder (incl. in item 1)
3. Set of masks for 16mm lenses with 12 to 180mm focal length
4. Light shield
5. 4½″ filter ring with rubber sleeve for prime lenses (front ring diam. 80mm) and for Zeiss Vario-Sonnar T2/10-100
   4½″ filter ring with rubber sleeve for Zeiss Vario-Sonnar T2/10-100II
6. 4½″ filter ring for Zeiss Vario-Sonnar T3/10-100 and Cooke 9-50/10.452
7. Anti-reflection ring for Zeiss Vario-Sonnar T3/10-100 and Cooke 9-50/10.452
   4″ x 4″ filter frame (spare)
   3″ x 3″ frame

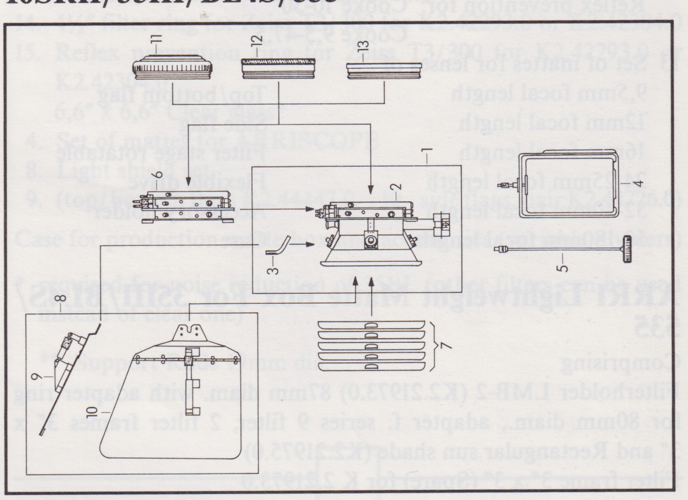
ARRI Production Matte box 4″ x 4″ for 16SRII



(Bridge plate required) K2.21940.0

1 Production matte box 4″ x 4″ with 2 filter frames for filters 4″ x 4″ (without reflex prevention ring and filter ring)
2 Reflex prevention ring (for Zoom lenses, Zeiss T 1,3 old design)
4 Filter ring 4½″ for prime lenses (for Zeiss new design and 10-100 T 2)
3 Filter ring for 4½″ round filter*
10 Accessories holder
11 French flag
13 Set of mattes for lenses of
12mm focal length
16mm focal length
24-25mm focal length
32-40mm focal length
50-180mm focal length
6 Filter frame 4″ x 4″ for above production matte box (spare)
7 Filter frame 3″ x 4″
Filter frame 4″ x 5.650″
9 Filter frame 4″ x 6″
Support rods 240mm (for bridge plate with short barrel lenses)

ARRI Production Matte Box 4″ x 4″ (MB-16 for 16SRII/35III/BL4S/535



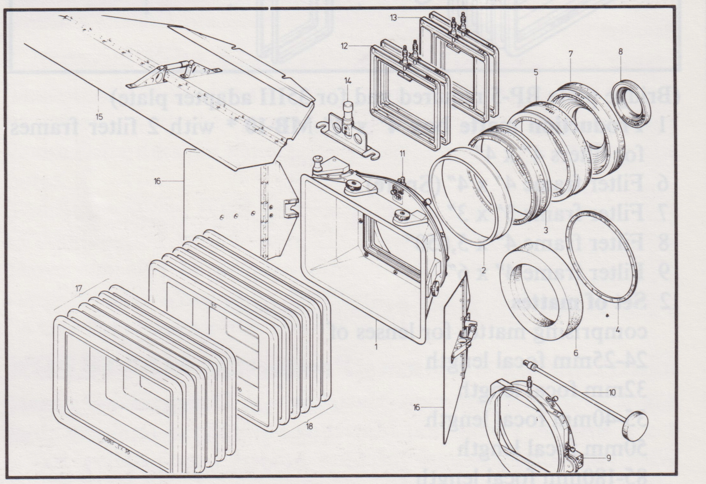
(**Bridge Plate BP-5** required with 19mm diam Rods)

(**Bridge Plate BP-6** required with 19mm diam Rods for 16SRII)

The standard equipment of the 4″ x 4 Production Matte Box MB-16 includes a 2x filter stage for two rotatable 4″ x 4″ push-through filters. 4″ x 5.650″ or 4″ x 6″ toothed filter frames for graduated filters (extra) can be operated via a turning knob or a flexible drive shaft.

At the rear of the filter stage there is a receptacle for 4½″ filter rings and for an anti-reflection ring. The 2x filter stage can be interchanged against other multi-filter stages. For easy lens changing the matte box swings open 90°. A French Flag holder is included with the matte box.

ARRI Production Matte Box (MB-12) 5″ x 6″ For 16SRII



(Bridge plate required) K2.21940.0

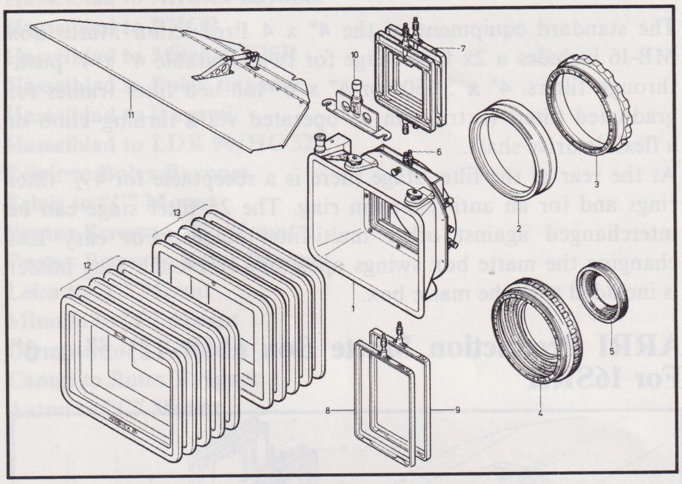
1 Production matte box MB-12 with 2 filter frames 5″ x 6″
11 5″ x 6″ filter frame (spare)
12 4″ x 5,650″ filter frame
13 4″ x 4″ filter frame
2 Reflex prevention ring for Zoom lenses, and Zeiss 300
5 Filter ring 138mm diam. (for Zoom lenses, and Zeiss 300)
6 Adapter ring
Filter ring 138mm diam. (for Cooke 10-30 and Zeiss 300)
Filter ring 6″ diam. for Cooke 9,5-47,5

7 Filter ring 138mm diam. (for Zeiss new design and 10-100 T 2)
filter ring 138mm diam. for 10-100 II/T2
Reflex prevention for: Cooke 10-30
Cooke 9,5-47,5
13 Set of mattes for lenses of
9,5mm focal length
12mm focal length
16mm focal length
24-25mm focal length
32-40mm focal length
50-180mm focal length
Top/bottom flag
Side flag
Filter stage rotatable
Flexible drive
Accessory holder
Case

ARRI Lightweight Matte Box For 35III/BL4S/535

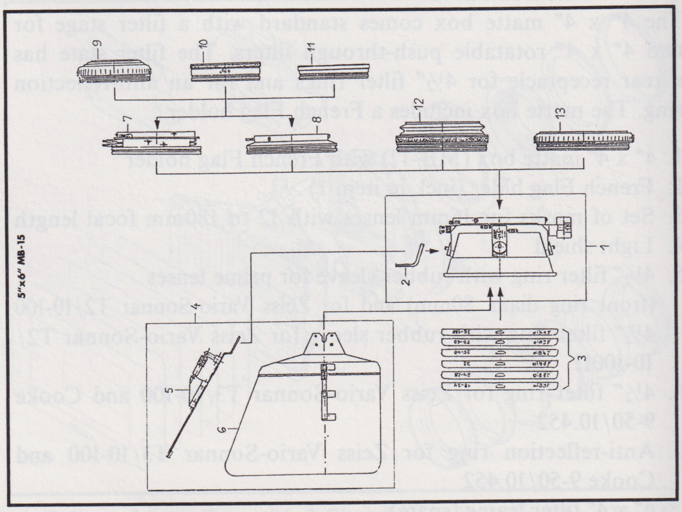
Comprising
Filterholder LMB-2 (K2.21973.0) 87mm diam. with adapter ring for 80mm diam., adapter f. series 9 filter, 2 filter frames 3″ x 3″ and Rectangular sun shade (K2.21975.0)
Filter frame 3″ x 3″ (Spare) for K 2.21973.0

ARRI Production Matte Box (MB-10) 4″ x 4″ for 35BL4S/35III/535



(Bridge plate BP-5 required and for 35III adapter plate)
1 **Production matte box 4″ x 4″ MB-10** * with 2 filter frames for filters 4″ x 4″
6 Filter frame 4″ x 4″ (Spare)
7 Filter frame 3″ x 3″
8 Filter frame 4″ x 5,650″
9 Filter frame 4″ x 6″
12 **Set of mattes**
comprising mattes for lenses of
24-25mm focal length
32mm focal length
35-40mm focal length
50mm focal length
85-180mm focal length
4 **4½ filter ring** with rubber sleeve for prime lenses (front diam. 80mm)
Glass filter 4″ x 4″ clear **
2 **Reflex prevention** ring for Zeiss 300
3 **4½″ filter ring** for Zeiss 300
11 **French flag**
10 **Accessories holder**
* **for support rods 19mm diam.**
** required for noise reduction of 35BL (other filters can be used instead of clear one)

ARRI Production Matte Box (MB-15) 5″ x 6″ for 35BL4S/35III/535



(Bridge plate BP-5 required and for 35III adapter plate **)
1 **Production matte box** MB-15 for 2 filter frames 5″ x 6″ with
2 french flag holder
1 5″ x 6″ filter frame (Spare)
4″ x 5,650″ filter frame
4″ x 4″ filter frame
Glass filter 5″ x 6″, clear*
3 **Set of mattes**
comprising mattes for lenses from
18-20mm focal length
24-28mm focal length
32mm focal length
35-40mm focal length
50-65mm focal length
85-180mm focal length

3 **Set of mattes** for ARRISCOPE lenses with 40-135mm focal length
4 **Light shield set**
5 (Top/bottom flag K2.44738.0
6 Side flags, pair K2.44746.0)
7 **4″ x 4″ filter stage** for 2 filters 4″ x 4″ rotatable, sliding and for one round filter 138mm diam.
8 **Adapter ring**
9 4½″ filter ring with rubber sleeve for prime lenses (front diam. 80mm)
10 **4½″ filter ring** for Zeiss 300
11 **Reflex prevention** ring for Zeiss 300

Filter ring with rubber sleeve for:
12 Cooke 20-60, 25-250 MK II, Zeiss 300
12 Zeiss 14
12 Cooke 25-250

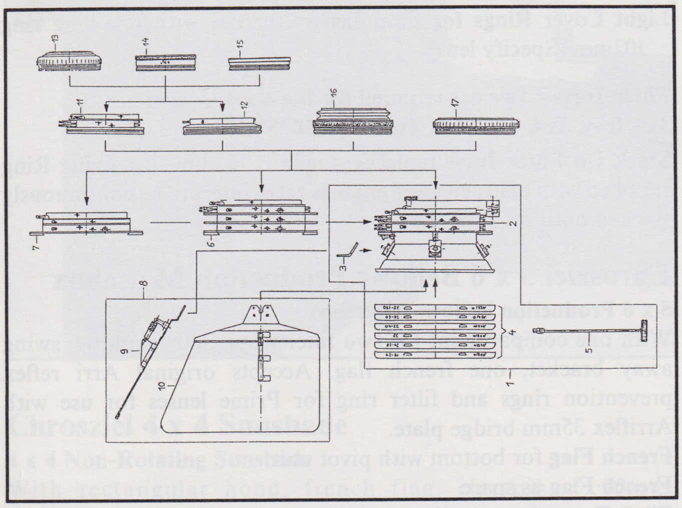
6″ filter ring with rubber sleeve for:
13 Cooke 20-100
13 Cooke 18-100

Reflex prevention ring with rubber sleeve for:
Cooke 18-100
13 ARRISCOPE lenses 40-135mm
13 Case (with variable dividers)

* required for noise reduction of 35 BL (other filters can be used instead of clear one)
** Support rods 19mm dia.

For further information contact

ARRI Production Matte Box (MB-14) 6.6″ x 6.6″ for 35BL4S/35III/535



The MB-14 production matte box comes standard with a 4x filter stage for four 6.6″ x 6.6″ push-through filters (rotatable in pairs). Two of the filter frames are toothed for operation by turning knob or flexible shaft. The 4x filter stage has a rear receptacle for 6″, 138mm or 4½″ filter rings, for anti-reflection rings and an additional 4″ x 4″ filter stage. The 4x filter stage can be interchanged against other filter stages. For easy lens changing the matte box swing open 90° to the front. The lateral adjustment on the side of the matte box is equipped with a quick-set clamp. A French Flag holder is included with the matte box.

Matte Box

1. (for 12mm focus length and up)

2/3. with french flag holder, 4-filters stage, for 4 filter frames 6,6″ x 6,6″ (K2.42149.0)

4. set of mattes for 18-180mm (K2.42306.0)

5. and flexible shaft for graduated filters (K2.34890.0) (without reflex prevention ring or filter ring, **bridge plate BP-5 required ****)

6. 6-filters stage for 6 filters 6,6″ x 6,6″

7. 3-filters stage for 3 filters 6,6″ x 6,6″

11. 4″ x4″ filters stage for 2 filters 4″ x4″ and 1 138mm diam

For 3,4,6-filters stage:
6,6″ x 6,6″ filter frame (Spare)
6,6″ x 6,6″ filter frame geared (Spare)
5″ x 6″ filter frame
4″ x 5,650″ filter frame

For 4″ x 4″ filters stage (K2.42293.0):
4″ x 4″ filter frame (Spare)
4″ x 5,650″ filter frame
4″ x 6″ filter frame
Reflex prevention ring with rubber sleeve for:

17. Cooke 18-100
18. ARRISCOPE lenses

6″ filter ring with rubber sleeve for:

17. Cooke 18-100
17. Cooke 20-100
17. ARRI 2/12

138mm filter ring with rubber sleeve for:

16. Cooke 20-60, 25-250 MK II,
16. Zeiss 14
16. Cooke 25-250

12. Adapter ring for 4½″ Filter ring and Reflex Prevention ring
13. 4½″ filter ring with rubber sleeve for prime lenses (Front diam. 80mm) for K2.42293.0 or K2.42304.0
14. 4½″ filter ring for Zeiss T3/300 for K2.42293.0 or K2.42304.0
15. Reflex prevention ring for Zeiss T3/300 for K2.42293.0 or K2.42304.0

6,6″ x 6,6″ Clear glass*

4. Set of mattes for ARRISCOPE
8. Light shield set
9. (top/bottom flags K2.44447.0 10. side flags, pair K2.44726.0)

Case for production matte box and accessories (variable dividers)

* required for noise reduction of 35BL (other filters can be used instead of clear one)

** Support Rods 19mm dia.

CHROSZIEL MATTEBOX SYSTEMS

Chrosziel Bellows Mattebox

The Chrosziel Bellows Mattebox is a compact, rugged unit with an internally adjustable molded sunshade. The new design provides a very compact unit with is significantly more effective, especially when using longer focal lengths.

A centrally located mask travels inside the outer shade along the optical axis of the lens. Without any exterior change in size or appearance, the mask can be quickly set to match the focal length or picture angle being used.

The Bellows Mattebox also comes complete with a French Flag.

The Bellows Mattebox is available in two versions: The 3 x 3 Mattebox accepts 2 rotating 360° filter holders, the 4 x 4 Production Mattebox accepts two filter holders, one rotating 360°.

Chrosziel 3 x 3 Bellows Mattebox

3 x 3 Bellows Mattebox With compartment for two filter holders, rotating 360°, french flag adjustable, retaining ring 87mm.
Requires filter trays, bracket support and light cover rings.

French Flag as spare.
Bracket for light weight support - Film or Video
Bracket for Arri bridgeplate - 35mm

Light Cover Rings for Film and Video Lenses
For use with Retaining Rings 87mm. Various sizes, specify lens.

Light Cover Rings for Video Lenses
For use with Retaining Ring 102mm.

Filter Trays
Two filter trays are used with the 3 x 3 Bellows Mattebox.
3 x 3 Tray
3 x 4 Tray
3 x 3/Series 9 Tray (only one unit necessary)

Chrosziel 4 x 4 Bellows Production MATTEBOX

4 x 4 Bellows Production Mattebox - 87mm retaining ring.
4 x 4 Bellows Production Mattebox - 102mm retaining ring.
With two compartments for filter holders (one rotating 360°), adjustable french flag, 87mm retaining ring.
Requires filter trays (2), light cover rings, bracket and support.

French Flag as spare.

Bracket for Lightweight Support - Film or Video

Bracket for Arri bridgeplate - 35mm

Swing Away Bracket for light weight support

Bracket for light weight support for long graduated filter holder.

Retaining Rings for Film and Video Lenses (hold light cover rings) (Specify lens).

Light Cover Rings for Film Lenses for use with retaining ring 87mm (Specify lens).

Light Cover Rings for Film Lenses for use with retaining ring 102mm (Specify lens).

Filter Trays - Two are required for the 4 x 4 mattebox.
3x3 Tray, 3x4, 4x4, 4x5, 4x6, 4x5.650, Series 9

Stack On Filter Trays replaces standard 102mm. Retaining Ring supplied with mattebox and enables extra filters to be continuously stacked onto the mattebox.

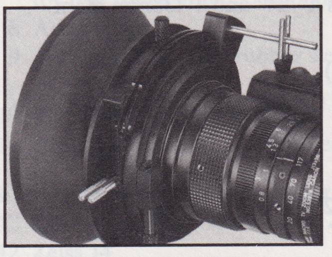
Chrosziel 5 x 6 Bellows Production Mattebox

5 x 6 Production Bellows Mattebox
With one compartment for two filter trays, 360° rotating, swing away bracket, one french flag. Accepts original Arri reflex prevention rings and filter ring for Prime lenses for use with Arriflex 35mm bridge plate.
French Flag for bottom with pivot unit
French Flag as spare
Filter Trays
4 x 4 tray - 4 x 5.65 - 5 x 6
Gear Cut 6.6 x 6.6 Tray for Mark 1 only
Stack-on Tray
3rd Filter Stage Stack-on Rotating 360°
5 x 6 Filter Tray

Chrosziel 6.6 x 6.6 Bellows Production Mattebox

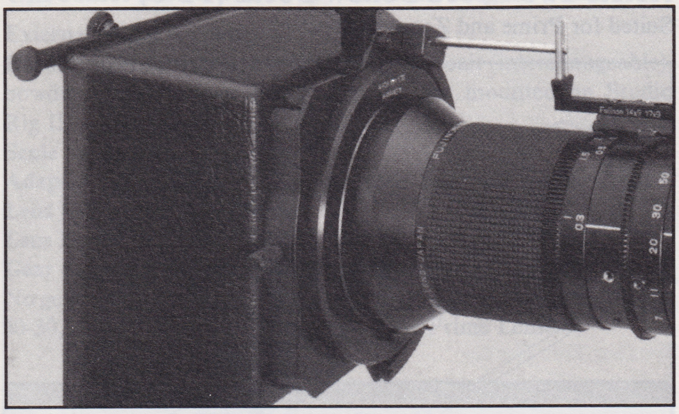
6.6 x 6.6 Bellows Production Mattebox Mark II
With one compartment for two filter holders, 360° rotating, swing away bracket, one french flag, accepts original Arri reflex prevention rings and filter rings for Prime lenses - for use with Arriflex 35mm Bridgeplate.

French Flag for bottom with pivot unit
French Flag as spare
Filter Trays
6.6 x 6.6 Tray
Gear Cut 6.6 x 6.6 Tray for Mark 1 only
Stack-on Tray
3rd Filter Stage Stack-on Rotating 360°



Chrosziel 3 x 3 Sunshade

3 x 3 Sunshade - Non Rotating.
With **rectangular** hook, french flag, clamping 80mm, compartment for two filter holders, suitable for graduated filters.
3 x 3 Superlight Sunshade - Rotating
With **rectangular** hood, french flag, clamping 80mm, compartment for two filter holders.
Filter Holders - see 3 x 3 Bellows Production Mattebox
Stop for Film Lens Rotation - suitable for following lenses:
Angenieux 10-150
Angenieux 12-120
Angenieux 9.5-57
Step Down Ring from 80mm front (specify lens)



Chrosziel 4 x 4 Sunshade

4 x 4 Non-Rotating Sunshade
With rectangular hood, french flag, clamping 90mm, compartment for two filter holders, suitable for graduated filters including Video Stop.
4 x 4 Superlight Sunshade
With rectangular hood, french flag, clamping 90mm, compartment for two filter holders.
4 x 4 Superlight Sunshade - clamping 95mm
For Canon 8 x 6.
Filter holder 402-08 not suitable.
4 x 4 Superlight Sunshade - clamping 100mm
For Fujinon 8.5 x 5.5, 14 x 8, 18 x 8.5. Filter holder 402-08 not suitable
Step Down Rings (specify lens)
Filter Holders - see 4 x 4 Bellows Production Mattebox.

ZOOM, REMOTE FOCUS, IRIS CONTROL

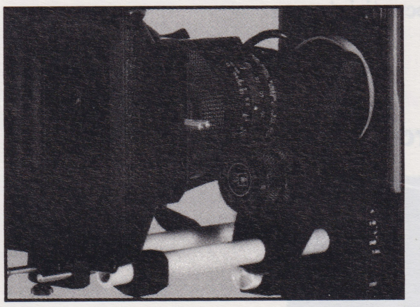
ARRI Servo Zoom Drives

(For ARRI III/BL4s)
Bridge plate K2.42537.0 required for 35III with bridge plate adapter plate K2.35916.0 required
Servo Zoom motor with hand grip without battery connection cable
2-way power cable for NC battery (KCUZ2)
Fluid drive, 5 gears, variable friction (for Angenieux 25-250 HP, cooke 20-100, 25-250 MKII)

for Servo Zoom motor and fluid drive required:
Gear ring f. Angenieux 25-250HP
Gear ring f. Cooke 20-100, 18-100
Gear ring f. Cooke 25-250 MKII
Holder with adapter (MH-3) for Servo Zoom motor and fluid drive
Zoom/focus lever (to be screwed into above gear rings)

ARRI Servo Zoom Drive

(For 16SR)
(Lightweight support K2.22090.0 required)
Zoom hand grip with motor and cable (K2.50921.0) and motor holder (K2.22110.0)
Panhandle adapter with • Extension cable for zoom motor
• Extension cable f.zoom hand grip



Chrosziel Film Fluid Zoom Drive Unit

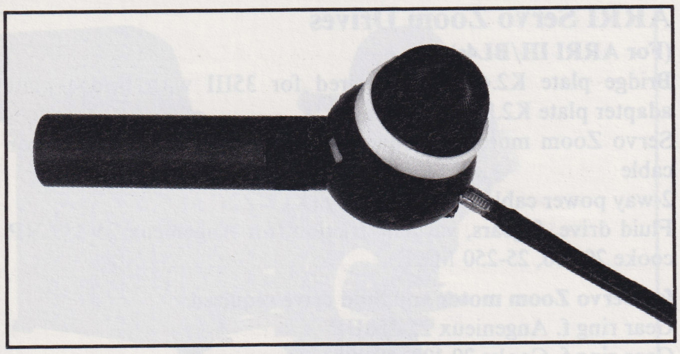
The smooth adjustable drag provides jitter free zoom that cannot be achieved with the typical ENG zoom servo system. The Fluid Zoom Drive does not require electrical power nor generate acoustic noise.
The Swing Away Fluid Drive can be used on the support rods in combination with Studio Rig II and Mattebox. Fluid Zoom Drive can also be adapted directly onto zoom lenses without support rods. When using the Chrosziel Fluid Zoom Drive Unit, be sure the camera zoom servo is in OFF position.
Zoom Drive Unit with gear track and bracketry (specify lens)
Zoom Drive unit - for Swing Away Bracketry & Arriflex Supporting Brace (specify lens)
Swing Away Bracketry (Arri)

Chrosziel Video Fluid Zoom Drive Unit

Swing Away Fluid Zoom Control To be used with LWS for following lenses:
Angenieux, Canon
Fujinon
Schneider

Fluid Zoom Control directly mounted onto lense (specify lens)
Zoom Stick Long as spare
Zoom Stick Short as spare

Radio Remote Control



The Remote control unit for focus, iris or zoom.

"Genio" – TRANSMITTER with antenna, 2 scales, neckstrap 2 batteries, 1 charger
– RECEIVER – motor AMP, Camera On/Off, antenna, motor cable, power cable

"Genio 2" Motor Amp (Module)

"Blue Art" – TRANSMITTER, 4 channel with antenna, 2 scales, reckstrap, Monitor (Built-in), 2 batteries
– RECEIVER, 2 motor AMP, Camera On/Off, antenna, 2 motor cables, power cable.

Heden Motor M26P – For focus, zoom, iris
Heden Motor M23P – For 35mm zoom lenses
Idler Gear-Video – For focus/zoom (specify lens)
Idler Gear-Film – For focus/iris/zoom

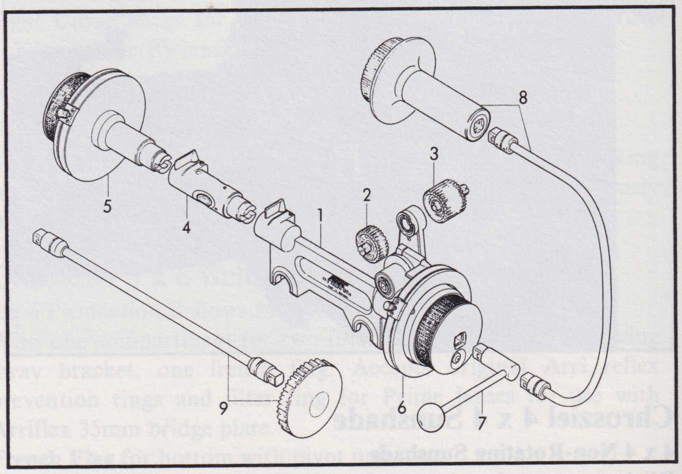
Preston Micro Force Zoom Control

The Micro Force Zoom Control is a miniature electronics and motor system designed to remotely control either aperture or focus. The Micro Force can be ordered with either of two switch arrangements: the standard on/off toggle switch for film cameras or the video toggle switch for actuating the VTR on video cameras. Regardless of which switch is chosen, the control will interface with either the Micro Force motor or specified video lenses.

Micro Force Video & Film Zoom Control without cable
Fujinon Lens Cable
Canon Lens Cable
Arriflex Cable
Pan Handle Clamp
Heden Zoom Motor for film cameras
Micro Servo Motor System for focus, aperture control.

ARRI Two Speed Follow Focus (FF-3)

Suited for Prime and Zoom Lenses.

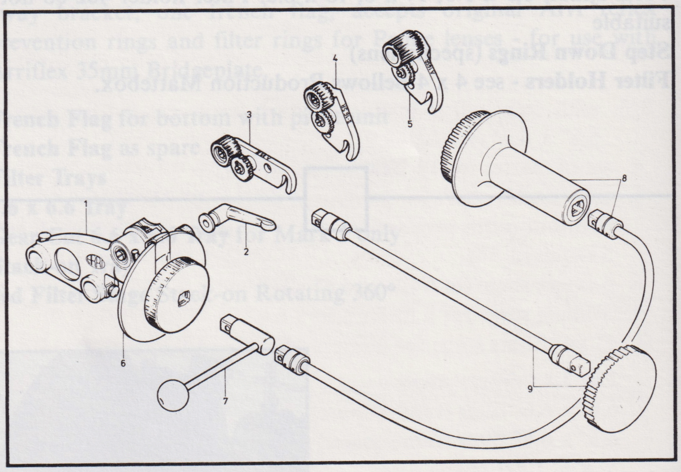


The FF-3 simply snaps onto the support rods of the bridge plate BP-5, even with MATTE BOX or other optical accessories attached. This is a 2 speed unit. With handwheel pushed in the ratio is 1:1. In the out position the step down gear offers a ratio of 1:06. The FF-3 uses the 19mm dia. support rods.

ARRI Universal Follow Focus (FF-2)

The FF-2 uses 15mm dia support rods for 16SR or 35III Cameras.

ARRI Lightweight Follow Focus



1. Light weight follow Focus
2. Clamp Lever (For 35IIC)
3. Lens Drive (35III/35IIIc?35IIc)
4. Lens Drive (For 16SR)
5. Lens Drive (For Ang. Zoom + old lens design)
6. Marking Disc
7. Focus Lever
8. Flexible shaft
9. Flexible shaft short

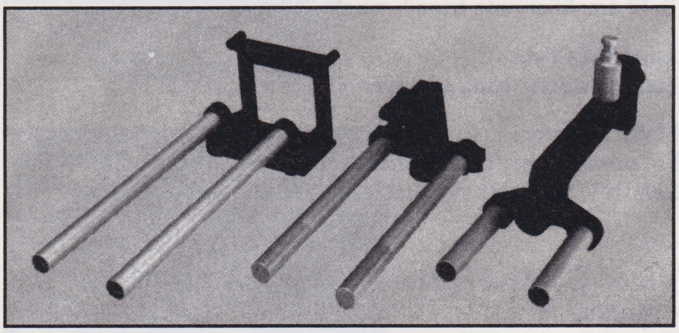
Chrosziel Follow Focus - Studio Rig II

Studio Rig II Basic unit includes transport mechanism, one handwheel (removable), and one scale.
Studio Rig II Economy version for 1 handwheel only.
Handwheel including one scale for right hand side.
2nd Handwheel with built-in fluid mechanism
Scale as spare

For further information contact.

Chrosziel Follow Focus - Studio Rig II cont.

External Focus Control
Consisting of control box with handwheel, scale (interchangeable), bowden cable, locking mechanism to be mounted on Studio Rig II.
Scale as spare
Adaptor for Arri 35 FF for use with External Focus Control
Lens Drive for Prime Lenses
Lens Drive for Zoom Lenses
Gear Rings for Zoom Lenses (specify lens)
No gear ring is necessary for Angenieux 10-120, Canon 8-64, Cooke 10-30, Zeiss T. 2 10-100 Zoom, Zeiss New Prime Lenses.



Chrosziel Film Light Weight Supports

Light Weight Support for use with adaption of: Mattebox 3 x 3, Mattebox 4 x 4, Studio Rig 16mm.
Aaton
Arriflex 16SR and Arriflex III
Extension Rods for light weight support, 5cm, 10cm, one set

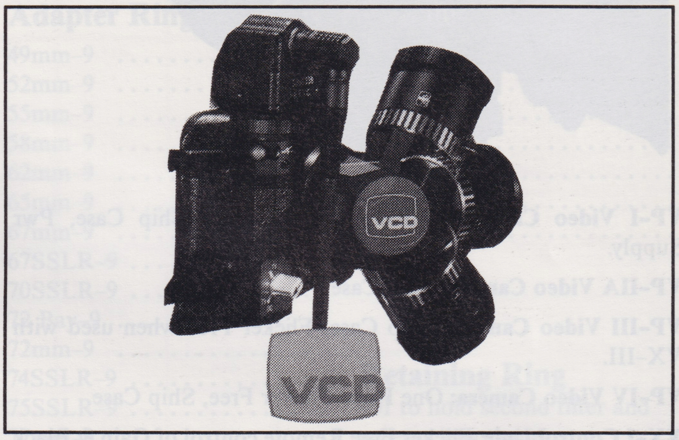
Chrosziel Video Light Weight Supports

Light Weight Support for use with adaption of: Mattebox 3 x 3, Mattebox 4 x 4, Mattebox 5 x 5, Studio Rig 16mm - 16mm, Swing away fluid drive unit.
Sony Universal for various CCD cameras
Sony Universal for BVP3 & BVP 350
Ikegami HL 79D
Ikegami HL 79E/323
Ikegami HL 95
Ikegami Universal for CCD 53, 55, 99
BTS, LDK 90, Bosch
Hitachi FPZ 31
JVC 950, JVC 320

VIDEO ASSIST

Deniz Video Control Door

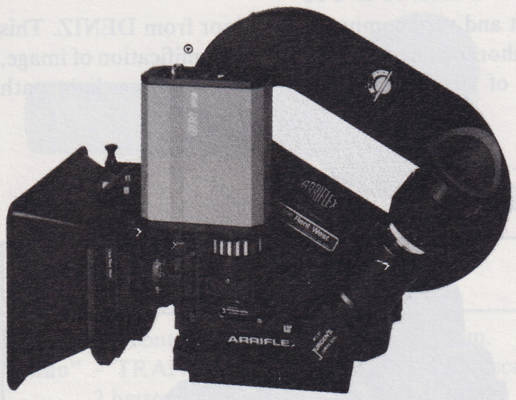
A very efficient and very compact video door from DENIZ. This new unit has a short ocular path adjustable magnification of image, pivoting range of viewfinder 210° vertical. 3 position light path switch,
- T.V. 100%
- T.V./Ocular 20/80%
- Ocular 100%



Video Assist Continues Overleaf

VIDEO ASSIST

CEI Video Assist



VP-I Video Camera: Camera, CCU, Cable, Ship Case, Pwr Supply.

VP-IIA Video Camera: Ship Case.

VP-III Video Camera: Ship Case, Flicker Free when used with VX-III.

VP-IV Video Camera: One Piece Flicker Free, Ship Case.

VX-I Control Unit: Flicker Free Remote control of Gain & Black Levels, Single Cable remote, 50ft. Cable.

VX-II Control Unit: Remote Control of Gain & Black Levels, Switcher/Mixer, 50ft. Cable.

VX-III Video Control System: Remote Controls, Switcher/Mixer, Frame Grabber, Flicker removal, 50ft. Cable, Ship Case.

Video Assist Package: 1/2″ VCR, 5″ Monitor, Ship Case, AC Pwr supply, Can be built to accommodate all Camera Models. Camera not included in price.

Accessories:

Hand Held Frameliner: Inc. Battery

Jurgen's Mounting Hardware

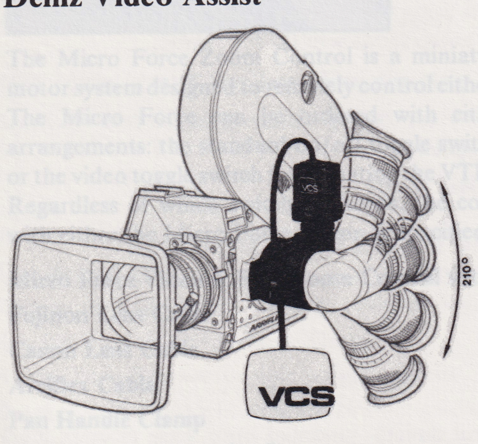
ARRI Mounting Hardware

Pana Bracket

C-Mount

3″ Viewfinder

Deniz Video Assist



Video adaptors available for: ARRI 35BL –4S ARRI III, Mitchell MKII, ARRI 16SR 1 + 2.

Video Control System 'VCS C' Colour

Consisting of:

- Video camera head, 480 lines resolution, with 2/3″ chip.
- Amplifier with fixed values for the colour temperatures 3200° and 5600° K, press-button for automatic white balance, booster amplifier with Auto, OdB and 12dB settings, video output of 3″ b & w camera monitor and its power supply; power supply DC 12–16V, power consumption 400 mA; with power supply cable but without accuplug.

PAL – Version, weight 1100 g
NTSC – Version, weight 1100 g

Pivoting Pole Holder
To fit amplifier onto tripod; weight 260 g

Amplifier Chain
Linked chain to hang amplifier onto tripod; weight 65 g

Mains Adaptor
For power supply of the amplifier and the B & W monitor 'VCM'; 220/110V, 50/60 Hz switchable, output DC 12 V, in alu-case.

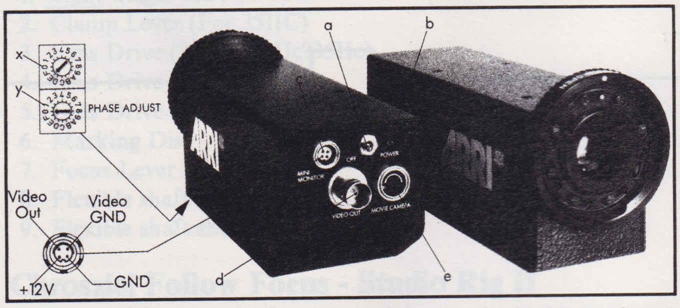
Video Control System 'VCS' Black & White

Consisting of:
Camera head including camera electronics with plug unit fixed on a 1 m cable, resolution 585 lines with 2/3″ special chip, sensitivity of the video camera is less than 1 lux at f:1,4, gain switch fix and auto for fixed and automatic amplification, power supply DC 12–18 V, power consumption 220 mA; hanger to fix plug unit on the tripod, power supply cable, without accu-plug. The video camera produces a **flicker-free** picture at 25 fps camera running speed and 50 Hz operation (PAL). Available in 50 Hz^{3}PAL r 60 Hz–NTSC version.

PAL – 50 Hz
NTSC – 60 Hz
Pivoting Pole Holder
To fix plug unit on tripod.

Mains Adaptor
To supply amplifier and b & w monitor, 'VCM'; 200/110 V, 50/60 Hz switchable, output DC 12 V, in aluminium case.

ARRI Video Assist – Black & White

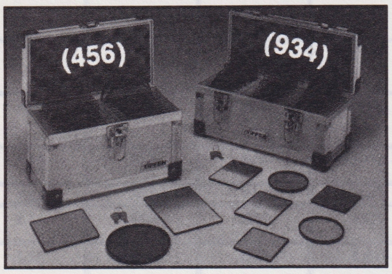


AFP–1 ARRI CCD VIDEO CAMERA is specifically designed to provide video assist for film cameras. A microprocessor controlled elecronic system. Reduces image flicker resulting from Asynchronour frame rates between film and video cameras. Availabe for 16SRII, 35BlIII, BL4, BL45, 35III and 535 ARRI Cameras.

For further information contact

TIFFEN FILTERS AND LENS ACCESSORIES
"Which Filter Should I Use?"

Introducing our 28 minute VHS video — an invaluable source of information detailing how to improve your images, in film or video, using filters. Covers: low contrast, double fog, diffusion, softnet, star, coral, enhancing filter, and much more.



Aluminimium Protective Carry Case #934
Holds 24 Series 9, 3 x 3 or 3 x 4 filters or combination of any. Made of sturdy aluminium with high impact molded corners. Supplied with key and built-in lock.

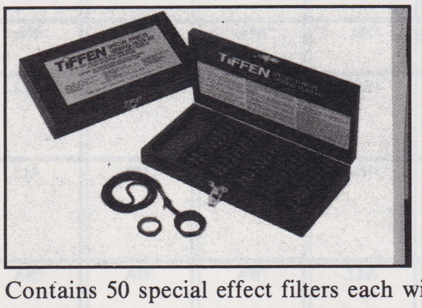
Aluminium Protective Carry Case #456
Holds 18-4″ x4″, 18-4½ x 5.650 filters or combination of both. Compact carry case made of sturdy aluminium with reinforced high impact molded corners. Supplied with key and built-in lock.

Glass-Gelatin Filter Holders accept square, round and gelatin filters in any combination.
4 x 4-9 accepts 4 x 4 square and series 9 filters. Other direct fitting sizes available upon request.

Lens Cleaner Formula 712
One Dozen one ounce dispenser bottles.

Lens Tissue Formula 712
50–50 Sheet pads 4″ x 6″ Filter and Lens Tissue

Special Effect Viewing Filter Kit



Contains 50 special effect filters each with its own ring and one viewing filter holder with cord. Includes a range of Corals, Diffusions, Double Fogs, Fogs, Low Contrasts, Sepias, Soft Contrasts, Stars, Softnets, and the Enhancing Effect.

Viewing Filters — Color and Black/White
#1 Black/White Viewing Filter 90–50
#2 Color Viewing Filter ND 2.0
#3 Color Viewing Filter for Faster Films (ASA 100 and up)
#4 Process Viewing Filter (Green Glass)
#5 Blue Screen Viewing Filter, also for adjusting color bars on monitors without blue gun/blue bottom
Replacement Filters, Color or B/W

Adapter Rings With Retaining Rings
49mm–9 ....
52mm–9 ....
55mm–9 ....
58mm–9 ....
62mm–9 ....
65mm–9 ....
67mm–9 ....
67SSLR–9 ....
70SSLR–9 ....
72 Bay–9 ....
72mm–9 ....
74SSLR–9 ....
75SSLR–9 ....
77mm–9 ....
80SSLR–9 ....
82mm–9 ....
82SSLR–9 ....
83SSLR–9 ....
85SSLR–9 ....
86mm–9 ....
86C–9 ....

Retaining Ring
901 to hold second filter and accepts lens shade

4½″ Adapter Rings With Retaining Rings
80SSLR–4½″ ....
83SSLR–4½″ ....
86mm–4½″ ....
86Cmm–4½″ ....
88SSLR–4½″ ....
90SSLR–4½″ ....
91mm–4½″ ....
92Cmm–4½″ ....
95Cmm–4½″ ....
95SSLR–4½″ ....
96mm–4½″ ....
99mm–4½″ ....
99SSLR–4½″ ....
100Cmm–4½″ ....
101Cmm–4½″ ....
102BAY–4½″ ....
105mm–4½″ ....
105Cmm–4½″ ....
107Cmm–4½″ ....
108Cmm–4½″ ....
108Cmm–4½″ ....
108.5mm–4½″ ....
110SSLR–4½″ ....
113Cmm–4½″ ....
87SSLR–4½″ ....
100SSLR–4½″ ....

138mm Adapter Rings (retaining ring not included)
105Cmm–138mm ....
116SSLR–138mm ....
120Cmm–138mm ....
122Cmm–138mm ....
122.5mm–138mm ....
124SSLR–138mm ....
128SSLR–138mm ....
135Cmm–138mm ....
135SSLR–138mm ....

Retaining Ring
To hold second filter and accepts lens shade

TIFFEN FILTERS

	S9	4½	138mm	86C	95C	105C	2 x 2	3 x 3	4 x 4
CLEAR 7mm Thick	NA	NA	NA	NA	NA	NA	NA	ALL	ALL
CENTER SPOT FILTERS (center clear, diffused edges)	ALL	ALL	NA	NA	NA	NA	NA	NA	NA
CLOSE-UP LENSES* + ½, + 1, + 1½, +2, +3 +4 (specify diopter when ordering) * Other diopters available on special order	ALL	ALL	½, 1 2,3	½, 1 2,3	½, 1 2,3	½, 1 2,3	NA	1,2,3	NA
COLOR COMPENSATING FILTERS Gelatin Cemented Between Glass See page 2 for complete CC listings	ALL	ALL	NA	NA	NA	NA	ALL	ALL	ALL
COLOR GRADUATED FILTERS (Standard—In Rotating Mounts) Blue, cyan, green, magenta, pink, red, yellow, ND 0.3, ND 0.6, ND 0.9 ND 1.2 (specify color or density when ordering)	ALL	ALL	ALL	ALL	NA	NA	NA	ALL DI	ALL DI
COLOR GRADUATED FILTERS (Combination — In Rotating Mounts) 85/85N.3, 85/85N.6, 85/85N.9, 85B/85BN.3, 85B/85BN.6, 85B/85BN.9, 81EF/81EFN1.2, 85/85N1.2, 85B/85BN1.2 (specify color density when ordering)	ALL	ALL	ALL	ALL	NA	NA	NA	ALL DI	ALL DI
COMBINATION COLORS* 81EFN3, 81EFN6, 81EFN9, 81EFN1.0, 85N3, 85N6, 85N9, 85N1.0, 85BN3, 85BN6, 85BN9, 85BN1.0 81EFN1.2 , 85N1.2, 85BN1.2 * Other combinations available on request.	ALL	ALL	ALL	YES NO	YES NO	YES NO	ALL	ALL	ALL
COMBINATION POLARIZING FILTERS 85 Pol, 85B Pol (drop-in) 85 Pol, 85B Pol (in rotating mounts)	ALL	ALL	ALL	NO YES	NO YES	NA	YES NO	YES NO	YES NO
CORAL FILTERS—change Kelvin color temperature in daylight ⅛, ¼, ½, 1, 2, 3, 4, 5, 6, 7, 8 (specify density when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
DIFFUSION EFFECT ½,1 2, 3, 4, 5 (specify density when ordering)	½, 1, 2 3, 4, 5	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
½ DIFFUSION EFFECT In rotating mount (½ clear, ½ diffusion) 1, 2, 3, 4, 5 (specify density when ordering)	ALL	NA	NA	NA	NA	NA	NA	NA	NA
DOUBLE FOG EFFECT ⅛, ¼, ½, 1, 2, 3, 4, 5,	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
(specify density when ordering) ENHANCING	ALL	ALL	ALL	ALL	ALL	NA	ALL	ALL	ALL
FLUORESCENT LIGHT CORRECTION FL–B tungsten films, FL–D for daylight films	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
FOG EFFECT ⅛, ¼, ½, 1, 2, 3, 4, 5 (specify density when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
LOW CONTRAST FILTERS ⅛, ¼, ½, 1, 2, 3, 4, 5	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
(specify density when ordering) LL–D	ALL	ALL	ALL	ALL	ALL	NA	ALL	ALL	ALL
MULTI-IMAGE LENSES In rotating mounts 3P, 3R 5R 6R, 6D 6L (specify image pattern when ordering)	ALL	NA	NA	NA	NA	NA	NA	NA	NA
NEUTRAL DENSITY FILTERS ND0.1, 0.2, 0.3, 0.4, 0.5, 0.6, 0.7, 0.8, 0.9, 1.0 ND 1.2, 1.5, 2.0 ND 3.0 ND 4.0 (specify density when ordering)	ALL	ALL	ALL	ALL	YES NO NO NO	YES NO NO NO	ALL	ALL	ALL
POLARIZING FILTER (drop-in)	ALL	ALL	ALL	NA	NA	NA	ALL	ALL	ALL
POLARIZING FILTER in rotating mounts Threads into adapter ring and accepts additional filters and lens shade	ALL	ALL	ALL	ALL	ALL	ALL	NA	NA	NA
PRO MIST-STANDARD ⅛, ¼, ½, 1, 2, 3, 4, 5 (specify density when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
PRO MIST-BLACK ⅛, ¼, ½, 1, 2, 3, 4, 5 (specify density when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
SEPIA FILTERS 1, 2 3 (with light fog) (specify density when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
SOFT CONTRAST FILTERS 1, 2, 3, 4, 5 (specify density when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
SOFTNET FILTERS 1, 2, 3, 4/Black, White, Red, Skin Tone (specify density and color when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
SOFT F/X FILTERS ½, 1, 2, 3, 4, 5 (specify density when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
SPLIT/FIELD LENSES + ½, + 1, + 1½, + 2, + 3 (specify diopter when ordering)	ALL	ALL	ALL	ALL	NA	NA	NA	NA	NA
STANDARD COLOR FILTERS Clear, Sky 1A, UV 15, UV 16, UV 17, UV Haze 1, UV Haze 2A, 6, 8, 9, 11, 12, 13, 15, 16, 21, 23A, 25, 29, 47, 47B 56, 58, 61, 80A, 80B, 80C, 80D, 81, 81A, 81B, 81C, 81D, 81EF, 82, 82A, 82B, 82C, 85, 85B, 85C, 106, 113	ALL	ALL	ALL	ALL	ALL	NA	ALL	ALL	ALL
STAR EFFECT (drop-in) 4pt. 1mm, 2mm, 3mm, 4mm 6pt. 2mm, 3mm, 4mm 8pt. 2mm, 3mm, 4mm 12pt. 2mm, 3mm, 4mm (specify point and grid pattern when ordering)	ALL	ALL	ALL	NA	NA	NA	ALL	ALL	ALL
STAR EFFECT In rotating mount 4pt. 1mm, 2mm, 3mm, 4mm 6pt. 2mm, 3mm, 4mm 8pt. 2mm, 3mm, 4mm 12pt. 2mm, 3mm, 4mm (specify point and grid pattern when ordering)	ALL	ALL	ALL	ALL	ALL	ALL	NA	NA	NA
STREAK 2mm, 3mm DI OR SR	ALL	ALL	ALL	SR	NA	NA	DI	DI	DI
812 FILTERS	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL

For further information contact

JOHN BARRY PTY LTD EQUIPMENT SALES

TIFFEN FILTERS

6 x 4	6.6 x 6.6	PSR	40.5mm	48mm	62mm	67mm	72mm	77mm	82mm	S6	S7	S8
NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
NA	NA	NA	NA	NA	NA	ALL	ALL	ALL	NA	NA	NA	NA
NA	NA	NA	1,2 4	1, 2 4	1, 2 4	1, 2 4	1, 2 4	NA	NA	½–6 + 10	½–6 + 10	½–6 + 10
NA	ALL	NA	NA	NA	ALL	ALL	ALL	ALL	NA	ALL	ALL	ALL
ALL DI	ALL DI	ALL DI	NA	NA	BLUE SUNRISE No. 6	BLUE SUNRISE No. 6	BLUE SUNRISE No. 6	BLUE SUNRISE No. 6	NA	NA	BLUE SUNRISE No. 6	BLUE SUNRISE No. 6
ALL DI	ALL DI	ALL DI	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
ALL	ALL	ALL	YES NO	YES NO	YES NO	YES NO	YES NO	YES NO	YES NO	YES NO	YES NO	YES NO
	YES NO	YES NO	NO YES	NO YES	NO YES	NO YES	NO YES	NO YES	NO YES	NA	NA	NA
	ALL	ALL	ALL	ALL	NA	NA	NA	NA	NA	NA	NA	NA
	ALL	ALL	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
	ALL	ALL	1,2,3,4,5	NA	1–5	1–5	1–5	1–5	NA	NA	NA	NA
ALL	ALL	NA	ALL	ALL	NA	ALL	ALL	ALL	ALL	NA	NA	NA
	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
	ALL	ALL	1, 2, 3, 4, 5	1–5	1–5	1–5	1–5	1–5	NA	ALL	ALL	ALL
	ALL	ALL	1–5	1–5	1–5	1–5	1–5	1–5	1–5	ALL	NA	ALL
ALL NA	ALL NA	ALL NA	NA NA	NA NA	NA YES NO NO NO	NA 3P	NA 3P	NA YES NO NO	NA NA	NA MINUS -1, -2, -3, -4	NA NA	NA MINUS -1, -2, -3, -4
	ALL	YES YES NO NO	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9	No. 3 No. 6 No. 9
ALL	ALL	ALL	NA	ROTATING	ROTATING	ROTATING	ROTATING	ROTATING	ROTATING	DI	DI	DI
NA	NA	NA	ALL	CIRCULAR	CIRCULAR	CIRCULAR	CIRCULAR	STD	CIRCULAR	NA	NA	NA
	ALL	ALL	ALL	NA	NA	NA	NA	NA	NA	NA	NA	NA
	ALL	ALL	ALL	NA	NA	NA	NA	NA	NA	NA	NA	NA
	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	NA	NA	NA
	ALL	ALL	1–5	1–5	1–5	1–5	1–5	1–5	1–5	NA	NA	NA
	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	NA	NA	NA
	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL
NA	NA	NA	1–3	1–3	+2	+2	+2	NA	+2	NA	½–4	½–4
	ALL	ALL	ALL	ALL	ALL	NA	ALL	ALL	ALL	ALL	ALL	ALL
	ALL	ALL	NA	NA	NA	NA	NA	NA	NA	ALL	ALL	ALL
NA	NA	NA	NA	ALL	ALL	ALL	ALL	ALL	ALL	NA	NA	NA
		DI	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL	ALL

For further information contact

BARNEYS

Made from PVC leather cloth - colour black, with royal blue cord lining.
White Barneys to special order.

Aaton PVC Sound Barney for model LTR. Colour black.

Aaton PVC Sound barney for model XTR/LTR. Colour black.

Genuine leather Sound Barney - colour black

Aaton leather Sound Barney for model XTR/LTR. Colour black.

PVC leather cloth Sound Barneys - colour black.
Arriflex SR PVS Sound Barney with pockets with disposable Warm Pack - colour black

Arriflex SR PVC Sound Barney with electrical heater 12v - colour black (battery not included)

Genuine leather Sound Barneys
Arriflex leather Sound Barney for model SR - colour black.

PVC lead lined Barney

Arriflex PVC lead lined Barney for model SR - colour black.

Arriflex ST 400ft Magazine Sound Barney covers complete camera. Colour black. (Special order only)

Arriflex 35III 400ft Sound Barney with pockets for warm pack disposable heater system, covers complete camera. Colour black

Arriflex 35III 1000ft Sound Barney as above with pockets for warm packs. Covers complete camera. Colour black.

Arriflex 35III 400ft Sound Barney as above but with electrical heater 12v. Covers complete camera. Colour black. Batteries not included.

Arriflex 35III 1000 Sound Barney as above but with electrical heater 12v (batteries not included). Covers complete camera. Colour black.

Arriflex 35III 400ft Sound Barney lead lined. Covers complete camera. Colour black.

Arriflex 35III 1000ft Sound Barney lead lined. Covers complete camera. Colour black.

Arriflex 35 BLIII or IV 400 ft Sound Barney with pockets for disposable warm packs. Covers complete camera. Colour black.

Arriflex 35 BLIII or IV 1000ft Sound Barney with pockets for disposable warm packs. Covers complete camera. Colour black.

Arriflex 35BL III or 400ft Sound Barney with electrical heater 12v (batteries not included). Covers complete camera. Colour black.

Arriflex 35BL III or 1000ft Sound Barney with electrical heater 12v (batteries not included). Covers complete camera. Colour black.

Arriflex 35BL III or IV 400ft Sound Barney, lead lined, covers complete camera. Colour black.

Arriflex 35BL III or IV 1000ft Sound Barney, lead lined, covers complete camera. Colour black.

ANTON BAUER – BATTERIES & CHARGERS

For Portable Lighting – See Section C
The Anton/Bauer Logic Series batteries and chargers introduced a major advancement in battery/charger technology. The exclusive Microcode program module in the Logic Series batteries provides a circuit interface between the Logis Series batteries and the Logic Series Microprocessor Chargers. The advanced programs of the chargers coupled with the new batteries provide a vast improvement in battery performance and life.
Only Anton/Bauer has the Logic Series system.
The quick change design provides instant camera mounting without cables or connectors. Premium fast charge cells and exclusive all-cell sensing ACS® provide 100% reliable charging. Accessories are available for mounting Logic Series batteries on belts, VTRs monitors, and other portable equipment.

MAGNUM 13/14 High Capacity NiCad Batteries

MAGNUM 14 Logic Series. NiCad Battery 14.4 volts 72 watt hours. Typical run time: 2 hrs. @ 35 watts, 3 hours @ 25 watts, 4 hours @ 18 watts.

MAGNUM 13 Logic Series. NiCad Battery 13.1 volts 66 watts hrs. Typical run time: 2 hrs. @ 33 watts, 3 hours @ 22 watts, 4 hours @ 16 watts.

MAGNUM TECHNOLOGY. All MAGNUM batteries utilize a new high energy cell technology that is capable of delivering 25% longer run times. MAGNUM Technology represents the highest energy density NiCad system available to the video industry.

The MAGNUM battery will exhibit excellent performance when charged with standard Lifesaver chargers (non-Logic Series). However, the MAGNUM product has optimum cycle life and capacity when charged with the Logic Series microprocessor chargers.

PRO PAC 13/14

The Anton/Bauer Pro Bac batteries have been the original equipment professional power source for camera manufacturers for over 10 years. The unique Logic Series technology and the IMPAC case construction make the Logic Series Pro Pac batteries the benchmark for reliability and consistent performance.

Logic Series Pro Pac batteries feature Hi-Res ACS ®, cold temperature protection and the exclusive Microcode program module to assure safe, dependable performance and warranty protection unparalleled in the video industry.

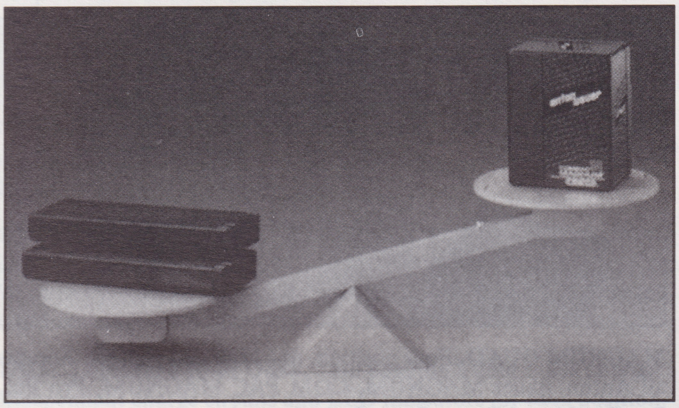
PRO PAC ® 14 Logic Series 14.4v 60WH NiCad battery. Fast or slow charge. 4¾lbs. Typical run time: 2 hours @ 25 watts, 3 hours, @ 18 watts, 4 hours @ 13 watts.

PRO PAC ® 13 Logic Series 13.2v 55WH NiCad battery. Fast or slow charge. 4½lbs. Typical run time: 2 hours @ 24 watts, 3 hours, @ 16 watts, 4 hours @ 12 watts.

COM PAC – MAGNUM 13/14
High Capacity NiCad Batteries

The COM PAC-MAGNUM is extremely small and lightweight (almost half the size and weight of the PRO PAC ® and MAGNUM) yet it eliminates all the problems and complaints associated with NP-style slide-in batteries. The high energy MAGNUM cells and charging technique provide up to **twice** the run time of slide-in batteries, while the high voltage design eliminates all the problems that cripple a 12 volt battery.

COMP PAC-MAGNUM includes all the professional features of the MAGNUM batteries outlined above. Anton Bauer quick change Gold Mounts are available for all popular cameras/camcorders if not so equipped from the manufacturer.



COM PAC-MAGNUM 14. Logic Series. NiCad Battery 14.4 volts, 36 Watt Hrs. Typical run times: 1½hrs. @ 24 watts, 2 hrs. @ 18 watts, 3 hrs. @ 12 watts.

COM PAC-MAGNUM 13. Logic Series. NiCad Battery 13.2 volts, 33 Watt Hrs. Typical run times: 1½hrs. @ 22 watts, 2 hrs. @ 16 watts, 3 hrs. @ 11 watts.

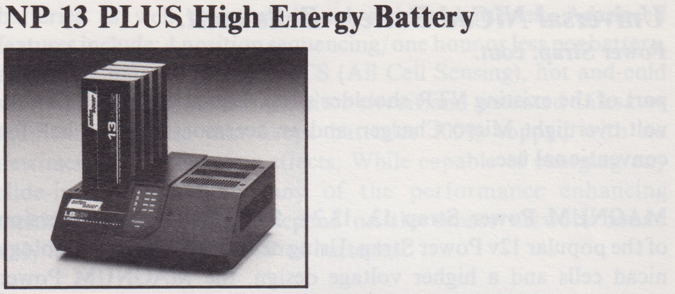
MAGNUM 90 Professional VTR Battery

LOGIC SERIES MAGNUM 90. 12v 60WH High Capacity NiCad VTR Battery. Typical run time: More than 4 hours @ 14 watts.

LOGIC SERIES PRO PAC 90. 12v 48WH NiCad VTR Battery. Typical run time: More than 3 hours @ 15 watts.

T-SO-90. Pro Pac 90 to Triconn Snap-On Adapter. Allows Pro Pac 90 to fit any Anton/Bauer Snap-On Bracket; i.e., for on-camera mounting or for wearing on a belt with UniPac holder. Adapts Pro Pac90 and MAGNUM 90 to charge on the Mobile Fast charger.

NP 13 PLUS High Energy Battery

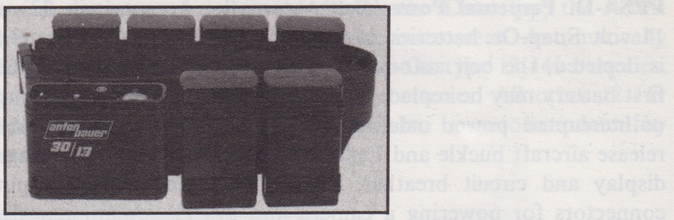


NP 13 PLUS High Energy Battery. The NP 13 PLUS is a professional slide-in type with a unique technology that addresses many of the problems usually associated with this type of battery. The high voltage design eliminates "memory", capacity loss and cold temperature problems that cripple 12 volt designs. The ACS (All Cell Sensing) network along with other electronics in the battery, couple with the LSNP charger to create an unprecedented level of performance and reliability. With the LSNP charger, the high energy cell technology of the NP 13 PLUS can yield up to 50% greater run time over conventional slide-in batteries.

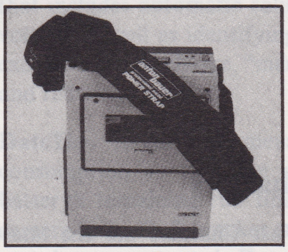
NP 13 PLUS High Voltage/High Capacity 13.2 volts 24 Watt Hours NiCad Slide-In Type. Typical run time 3 hrs. @ 8 watts, 2 hrs. @ 12 watts, 1½hrs. @ 16 watts.

NP-1A (1.7 AH) 12 Volt NiCad VTR/Camera Battery. Direct replacement for NP-1 type battery applications. Can be charged with any NP-1/NP-1A charger. Typical run time: 1 hour @ 18 watts.

Universal NiCad Battery Belts



30/13 Battery Belt. Powers virtually all portable equipment, including 30 volt lights, all 13v cameras and VTRs, and Anton/Bauer's Ultralight Modular Lighting System. Features include leather belt, quick release military buckle.
Can be worn around the waist, over the shoulder or bandolero style. Exclusive operating features: 30 volts, 4 AH or 13.2 volts, 8 AH switchable; built-in 115/230 volt overnight charger; voltage display, charge indicator; input and output circuit protection; multiple charge sensors for 100% safe fast charging. In low voltage lighting applications 100 watt maximum total light output (one or two bulbs). 10 Amp circuit breaker.



Power Strap. ® 12 volt, 4AH battery strap delivers 2 to 3 times more run time than typical on board VTR batteries. For use with all portable video recorders and low voltage lighting equipment. The Power Strap mounts directly to and becomes

Universal NiCad Battery Belts cont.

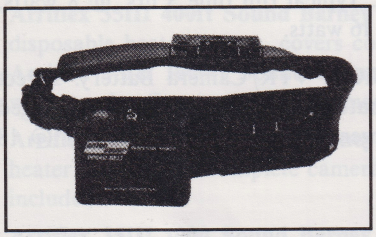
Power Strap. cont.

part of the existing VTR shoulder strap. Equipped with a 12 volt overnight Micro Charger, and an accessory webbed belt for conventional use.

MAGNUM Power Strap 13. 13.2v, 5AH high capacity version of the popular 12v Power Strap. Using new MAGNUM Technology nicad cells and a higher voltage design, the MAGNUM Power Strap 13 can deliver over 35% more run time than the original Power Strap. Equipped with overnight Micro Charger (16-18 hrs.) 66 watt hours.

CC-68. Power Strap/VTR accessory coiled cable (1-6ft.), 4-pin right angle XLR Female DC input connector that mates with most popular brand recorders.

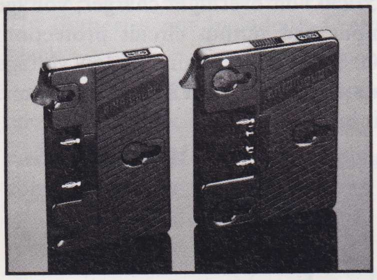
CA-30. Fast/Quick Charge Cable. 5 pin SLR to Triconn ® adapter cable. Connects 30/13 belt to Lifesaver 1 Hour Fast Charger (LSFC). Also connects Power Strap to any Lifesaver Fast or Quick Charger.



PPSA-D. Perpetual Power Belt-Automatic. Accepts two 13 or 14 volt Snap-On batteries of any type. When the first battery is depleted, the belt automatically draws from the second. The first battery may be replaced and the process repeated providing uninterrupted power indefinitely. Features leather belt, quick release aircraft buckle and Lexan ® control module with voltage display and circuit breather. The PPSA-D features 2 output connectors for powering a camera and a VTR simultaneously. Not for use with 12 volt batteries.

Gold Mount Quick Release Battery System

The Anton/Bauer Gold Mount System is available for every professional camera/camcorder in use – consult the manufacturer, your dealer or Anton/Bauer.



Lifesaver Microprocessor Chargers

The Logic Series Microprocessor Fast Chargers are the latest advancements in the popular Lifesaver ® family of chargers. The microprocessor communicates to the Logic Series battery automatically identifying the voltage and capacity of the battery. It then selects the optimum charge routine for each charge position.

Conventional chargers must rely on only **one** method to identify the critical point at which high rate charge current must be reduced. Logic Series microprocessor chargers are programmed to employ **three** independent techniques to sense this critical point, thereby providing reliable charging across the full range of possible battery conditions.

The Logic Series chargers feature the unique and patented Lifesaver Three Step Charge Cycle:

(1) Fast Charge Mode – Optimized for each size battery.
(2) Equalizing Mode – Tailored to automatically equalize and rejuvenate interlanced batteries.
(3) Lifesaver ® Mode – A patented technique which eliminates self discharge and maintains fully charged batteries for weeks or months without heat build-up or accelerated aging.

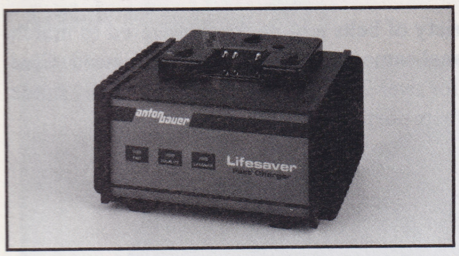
MAGNUM QUAD. Four position, one hour fast charger. Accepts all Anton/Bauer MAGNUM, COM PAC MAGNUM, Pro Pac, Pro Pac 90 and Power Strap Series batteries.

MP-4. Lifesaver Microprocessor 4 position 1 hour fast charger. Features exclusive SSP (Selective Sequence Processing), Priority Battery function and a Liquid Crystal Display (LCD) which provides access to important battery diagnostic and charge status information. Accepts any combination of 12–14 volt batteries both Anton/Bauer mount and Pro Pac 90 (BP–90 VTR) type.

The full-featured MP-4 and MP-8 chargers interface with the PROBE ® (Programmed Battery Evaluator). This advanced diagnostic accessory is programmed to perform a variety of calibration and battery revitalization functions.
Pressing a single button selects one of three diagnostic routines and upon completion battery test information appears in the exclusive 24 character LCD on the charger.

PROBE. Programmed Battery Evaluator. The Probe is a microprocessor based accessory for the Lifesaver MP–4 and MP–8 Microprocessor Fast Chargers. Provides basic to complex testing that includes automatic calibration of both capacity and plateau voltage as well as identifying virtually any malfunction including excessive self discharge, "memory", separator failure, shorted cells and reduced capacity.

Lifesaver ® NiCad Chargers



The first 100% safe charging systems. Lifesaver circuit safely maintains fully charged battery indefinitely. All Lifesaver chargers feature: 3 automatic charge rates; logic controlled charge monitor circuit; battery coupled all-cell sensing system with hod and cold temperature protection. Integral Anton/Bauer Snap-On bracket directly accepts Snap-On type batteries, and special Triconn 3-conductor connector accepts Pro Pac 90 and other BP-90 type VTR batteries.

LSFC. Lifesaver Fast Charger. Single position, one hour charger. Accepts all Anton/Bauer 4 AH Snap-On and Pro Pac 90 NiCad batteries, and all Anton/Bauer battery belts.

LSQC. Lifesaver 8 Hour Single. Single position, 8 hour quick charger. Accepts all Anton/Bauer 4 AH Snap-On and Pro Pac 90 Power Strap NiCad batteries. Charges other brand BP-90 type batteries at the overnight rate.

LSQ4. Lifesaver 8 Hour Quad. Four position 8 hour quick charger. Independent charge circuits and LED indicators for each position. Accepts any combination of Anton/Bauer 4 AH Snap-On and Pro Pac 90 NiCad batteries. Charges other brand BP-90 type batteries at overnight rate.

MFC. Mobile Fast Charger. Single position universal one hour fas charger. Operates from most vehicles with or without engine running. Accepts all Anton/Bauer Snap-On NiCad 13–14 volt batteries, as well as Pro Pac 90 VTR battery with the T-SO-90 Adapter. Features protection circuit that disconnects charger if vehicle voltage becomes too low. Operates on 11–15 volts DC input.

Com Pac–Magnum Fast Charger

CMFC-COM PAC MAGNUM Fast Charger. This Lifesaver 4 position charger is programmed with a charge routine optimized for the COMPAC-MAGNUM 13/14 batteries only. It can **not** be used to charge any other Anton/Bauer batteries. Each battery will be charged sequentially in less than one hour. Features include; automatic balance mode, cold protection, hot protection, ACS (All Cell Sensing), and the patented Lifesaver maintenance mode that keeps batteries 100% charged indefinitely with no detrimental heat or aging effect.

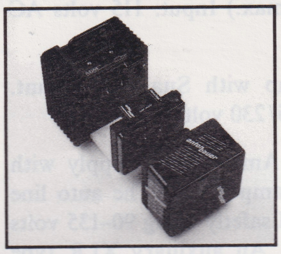
LSNP NP PLUS Fast Charger. Professional Anton/Bauer Lifesaver Fast Charger programmed for Anton/Bauer NP PLUS batteries as well as other brand slide-in batteries. Advanced features include; 4 position sequencing/one hour or less per battery, automatic balance routine, ACS (All Cell Sensing), hot and cold safety protection, battery monitor circuit and patented Lifesaver maintenance pulse that keeps batteries 100% topped with no detrimental heat or aging effects. While capable of charging any slide-in type battery, many of the performance enhancing techniques of the LSNP depend on the sensor network found only in Anton/Bauer NP-Plus batteries.

Charge Adaptor Cables

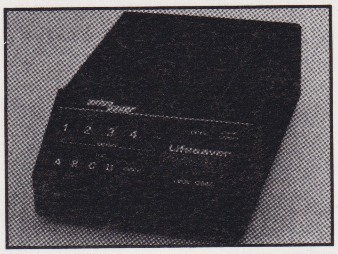
CA–30. Fast/Quick Charge Cable. 5 pin XLR to Triconn® adapter cable. Connects 30/13 belt to Lifesaver 1 Hour Fast Charger (LSFC). Also connects Power Strap to Lifesaver Charger.

TCA–30. Tektronix Fast Charge Cable. Connects Tektronix BP1 battery (Waveform Monitor DC power source) to Lifesaver 1 Hour Fast Charger (only).

Diagnostic Equipment – Anton/Bauer



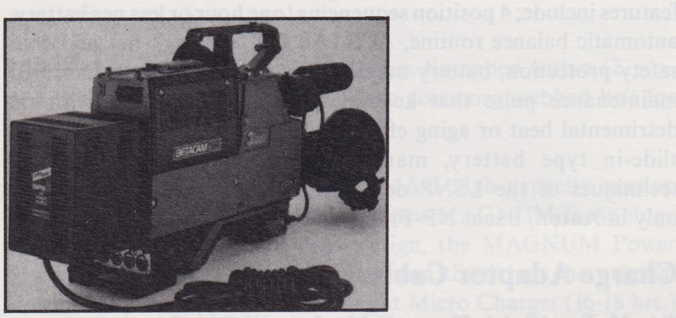
ADM (Automatic Discharge Module). The ADM's load circuit and built-in automatic cutoff safely exercises batteries through a full discharge cycle. Coupled with the Date Tap, the ADM becomes a calibration and diagnostic instrument. Automatically fully discharges all Anton/Bauer Snap-On type 12–14v batteries, and Pro Pac 90 (BP–90 type) VTR batteries. All other 12–14v batteries including Power Strap can also be accommodated by using optional CA–30 cable.



PROBE. Programmed Battery Evaluator. The Probe is a micro-processor based accessory for the Lifesaver MP–4 and Mp–8 Microprocessor Fast Chargers. Provides basis to complex testing that includes automatic calibration of both capacity and plateau voltage as well as identifying virtually any malfunction including excessive self discharge, "memory", separator failure, shorted cells and reduced capacity.

DateTap. Accurately measures and displays camera power consumption so that the camera operator can determine the battery's remaining run time. DataTap sandwiches between the camera Snap-On® bracket and battery. The LCD readout displays amp hours consumed. DataTap can be used with any NiCad or Silver Zinc Snap-On battery. Can also be used to caliabrate battery capacity on a camera. Can be used with ADM to form an accurate calibration and diagnostic tool.

Power Supplies–Anton/Bauer



The Anton/Bauer SPS-3 and SPS-6 are switching type power supplies and the LPS-4 is a linear regulator with a torodial transformer. Superior filtering techniques and design make these power supplies the coolest, most efficient, low noise units available to the video industry. The integral Snap-On mount allows these supplies to be snapped onto the rear of any camera just like a battery pack.

SPS-3. Advanced Switching type 3 Amp Power Supply with Snap-On mount. Output: 12.5v @ 3 amp (max.) Input: 115 volts AC only.

LPS-4. Linear Power Supply 4 Amp with Snap-On mount. Output: 12v @ 4 amp (max.) Input: 115/230 volts AC.

SPS-6. Advanced Switching Type 6 Amp Power Supply with Snap-On Mount. Output: 13.5v @ 6 amp (max.) The auto line select allows the SPS-6 to be operated safetly using 90-135 volts AC or 180-270 volts AC at 50/60hz. An auxiliary XLR type output allows the SPS-6 to operate 2 separate pieces of equipment at the same time.

Please Note: Anton/Bauer portable lighting also available, section C Lighting.

CINE 60 NiCad BATTERY BELTS/PACKS/ CHARGERS

Cine 60 provides a variety of belts and packs engineered to match almost every professional camera and portable lighting need. Cine 60 has been available for over 28 years and have continually made improvements on all their portable power.

CINE 60, 30 volt belts and packs

30v – 4 amp hour
30v – 7 amp hour
30v – 4 amp hour/B'In O'night Charger
30v – 7 amp hour/B'In O'night Charger

CINE 60, 30 volt/14.4 volt switchable belts & packs
30/14.4V – 7AH/14AH with B'In O'night Charger
30/14.4V – 4AH/8AH with B'In O'night ChargerWith the power adaptor, these units will power both a Sun Gun and camera simultaneously.

CINE 60, 12 volt belts and packs
12v – 4 amp hour
12v – 7 amp hour
12v – 4 amp hour with B'In O'night Charger
12v – 7 amp hour with B'In O'night Charger

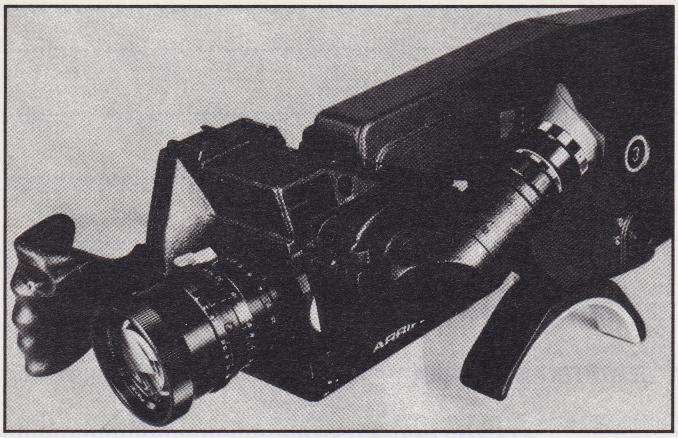
CINE 60 Fast Charger
For fast charge batteries only
- Universal fast charger 115/240v
- One hour mobile fast charger, 20 to 24 nicad cells

CINE 60 Overnight Charger
- 6 to 30 volt nicads.

CINE 60 Sunguns See section C, Lighting

MISCELLANEOUS

Action Magazine 35TV



The Multipurpose shoulder magazine for all Arriflex 35III, 35IIC can be used with standard or pivoting viewfinder. 400ft film capacity, and very compact, low profile.

CP STEADi Mag

The 400ft Magazine is ideal for use with ARRI cameras when mounted on studio models of the STEADiCAM. In addition to the extended throat design, the newly styled STEADiMAG is nearly 1kg lighter than the old ARRI mag modification. Also ideal for hand held work. The profile of an ARRI III equipped with STEADiMAG offers optimum on the shoulder balance.

CAMERA SUPPORT AND TRACKING

ARRIFLEX GEARED HEAD 40

POWER POD REMOTE HEAD 41

BRIDGE PLATES , ADJUSTABLE 41

TRIPODS AND HEADS 42

DOLLYS, CRANES, JIBS 48

STEADiCAM 53

CAR MOUNTS 54

CAM RAIL SYSTEM 56

MISCELLANEOUS – PORTAMOUNT 57

– REVPOD 57

– STEADY BAGS 57

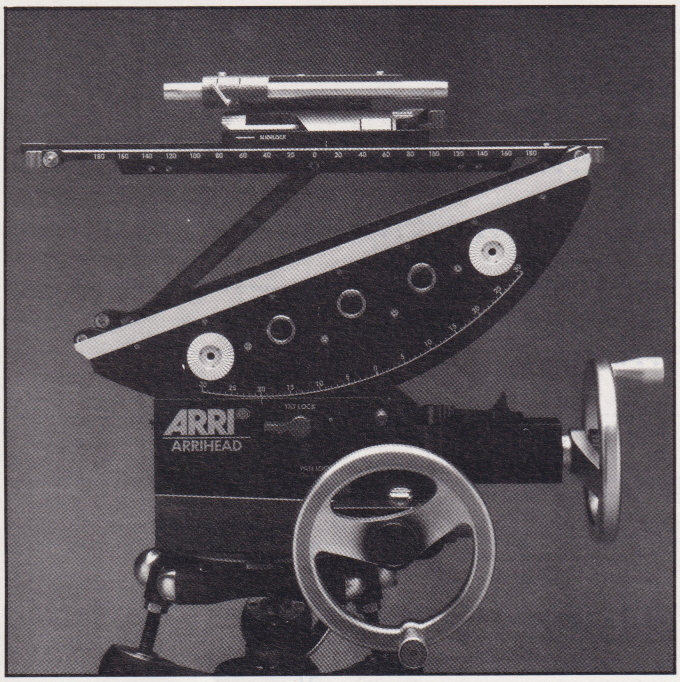
– SAND WEDGE 57

– LEVELLER 57

– INCREDIBLE SPREADIBLE 57

THE ARRI GEARED HEAD

Geared heads have been a staple technology in motion picture production for many years, contributing in part to the fluid movement so closely associated with the "film look". As films are being shot more and more on difficult locations, demands placed on geared heads have increased. The ARRIHEAD MEETS these new demands. It features new patented designs for its drive elements and guides, is compact, and most important, stable within a wide range of termperatures.



Technical Specifications

Tilt Angle – +/- 30 degrees w/o wedgeplate.
+/- 90 degrees with wedgeplate.
Wedgeplate increments are 13,20, 25, 30, 40, 50 and 60 degrees.

Camera Mounting – Sliding base for ARRI quick-release bridgeplate and other touch'n'go systems.
± 180mm balance adjustable system.
ARRI Bridgeplate System.

Cradle – Tilt Drive via precision drive chain/pulleys, user adjustable tension V-cradle rails, ball bearings.

Tilt/Pan Drive – Tilt Laterally moveable Tilt handle up to 38 degrees to right. Selectable 3 speed gear drive, plus neutral.

TiltSpeeds
Slow 17.5 turns for 60 degree full tilt.
Medium - 9.25 turns for 60 degree full tilt.
Fast 4.75 turns for 60 degree full tilt.

Pan Speeds
Slow - 65 turns for full 360 degree pan.
Medium - 35.5 turns for full 360 degree pan.
Fast - 19 turns for full 360 degree pan.

Lock Off Brakes and Friction Levers – Tilt, two individual positive lock off brakes.
Pan single positive lock off brake.
NOTE: Lock and Friction Levers located near hand wheels.

Gear Head Base – Standard Mitchell.

Miscellaneous – Self illumination level. Removable wheel handle. Dovetail for battery bracket. 2 holding knobs for Accessory box. Viewfinder support bracket. 4 threaded rosettes (2 per side).

Weight – With wedge and quick release bridgeplate 19.0 kg, 42.0 lbs. Tilt/pan Wheels 3.6kg, 7.8 lbs

Temperature Range – -20 C degrees to + 50 C degrees
- 4 F degrees to + 122 F degrees

Max Load 50kg, 110 lbs.

Dimensions:
With handwheels Height 336mm/13 inch
Length 597mm/24 inch
Width 342mm/13 inch

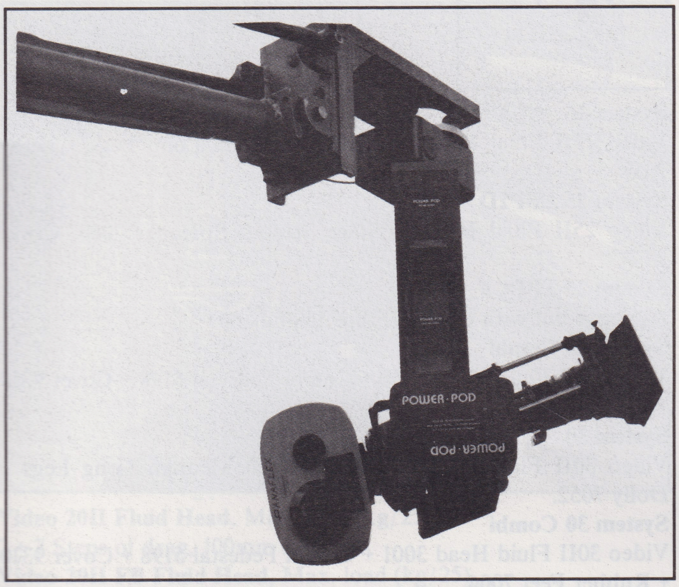
Without handwheels Height 305mm/12 inch
Length 508mm/20 inch
Width 267mm/11 inch

Accessories

- Battery bracket
- Reduction gear for tilt and pan, ration 1:5
- Handwheels with round contour
- Adapter for ARRI bridgeplates system

POWER POD

Sophisticated Electronic Pan and Tilt Head. Designed to capture those dangerous shots that would otherwise be left behind. By keeping the Cameramand and Crew at a safe distance and using the electronic remote **Power ● Pod** one can capture those moments of danger and excitement without compromise or loss of artistic thought, from almost any distance. The **Power ● Pod** gives the cameraman that extra edge by allowing the placement of the camera in those unusual and precarious areas. Especially good for sporting events and special effects. For further details contact John Barrys.



FEATURES

- LOW PROFILE
- HIGH TORQUE
- LOW NOISE LEVELS'
- 360° PAN & TILT
- MODULAR CONSTRUCTION
- LOW POWER CONSUMPTION
- VERSATILE OPERATION
- SLIP RINGS.

BRIDGE PLATES

Universal Angle Bridge Plate

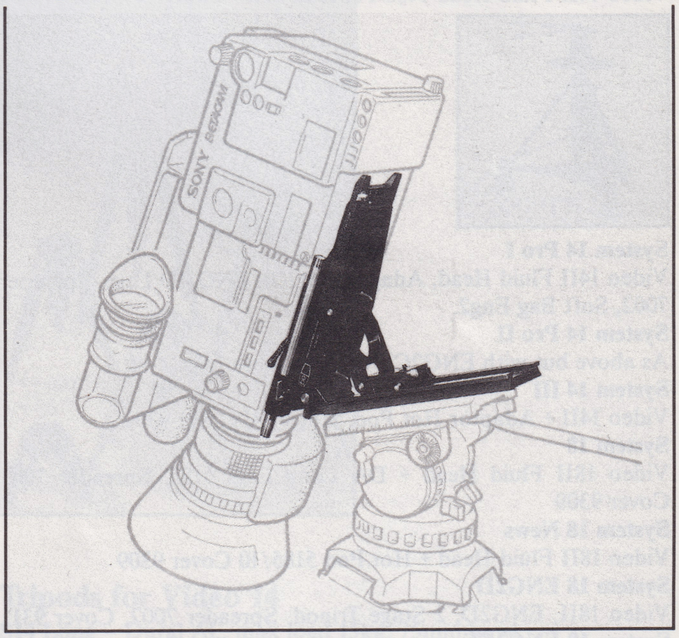
The Universal Angle Bridge Plate offers the advantage of being able to adjust the camera angle for 0° to 75° for optimum positioning, as well as exact adjustment of the camera's centre of gravity according to the lens and camera accessories used, while acting as a lens guide at the same time.

The camera can be tilted verticallly through 75°. Position settings from 10° to 45° are defined by automatic stop positions every 5°.

The camera stage can be equipped with 2 support rods (short or long).

The centre of gravity of the complete camera/accessory unit can be accurately adjusted using the camera stage with anti-slip coating which slides in a dovetail guide. The ergonomically designed position clamp guarantees an absolutely tight fit. On releasing a retaining pin, the stage can be slid down from the plate and, if desired, replaced by the camera stage of the ARRI lens guide plate. Furthermore, a camera wedge available from us can be screwed onto the underside of our camera stage. The camera stage and support rods can then be attached to any Sachtler tripod in seconds as a lens guide with the smallest possible overall height using a touch-and-go lock.

The cast aluminium parts are anodized and painted in parts. All steel parts are made of stainless steel.



Egripment Camera Wedge

Simplicity of use has been at the front of the designers mind when producing this new wedge. Whilst retaining strength within the product, the thickness of the wedge has been reduced to a mere 4cm (1,5 inch).

To maximise the camera angle, we designed the "4 fixed positions" which give a maximum of 65 degrees shooting angle.

The Egripment adjustable camera wedge will accept all known heads and cameras.

The wedge may be supplied either with a rubber non/slip mat or with a machined groove, suitable to accommodate the arri range of support plates.

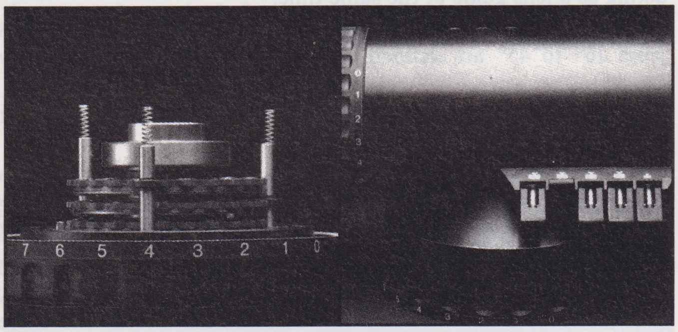
Specifications: Width 15cm (6inch) Length 28cm (11inch) Flat position ball pin locked.

For information on other imported and locally made Wedge Plates Please Contact Us.

TRIPODS AND HEADS

Sachtler Camera Support Systems

Regarded by most professionals as the ultimate camera support equipment and the most popular throughout the world. Sachtler products have an unmatched reputation for reliability and performance.



Sachtler Systems Packages

Video 10 Fluidhead + Tripod + Dolly

System 14
Video 14II Fluid Head 1400, Tall Legs 4182, spreader 7001 & Case 9209

System Pedestal 14
Video 14II Fluid Head 1400 Pedestal 4190+ Dolly 14 7053.

System 14 Pro I
Video 14II Fluid Head, Adaptor 75/100, ENG 2D Legs, Spreader 7002, Soft Bag Eng2.

System 14 Pro II
As above but with ENG2CF Carbon Fibre Legs.

System 14 III
Video 14II + Adaptor Hot Pod, Hot Pod, Cover 9309.

System 18
Video 18II Fluid Head + DA Long Legs 5182. Spreader 7003 Cover 9309

System 18 News
Video 18II Fluid Head + Hot Pod 5185/10 Cover 9309

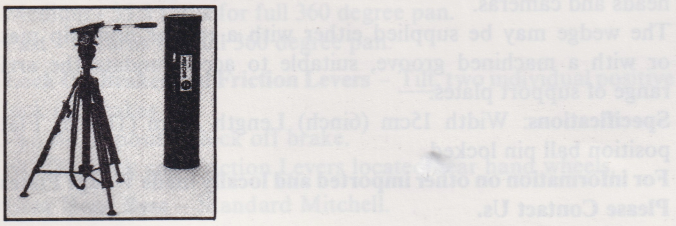
System 18 ENG2D
Video 18II, ENG2D, 2 Stage Tripod, Spreader 7002, Cover 9311

System 18 ENG2CF
As above but with Carbon Fibre Tripod and Padded Bag ENG2

System 20 Video 20 II Fluid Head + DA Long Legs 5182 Spreader 7003 Cover 9309

System 20 Heavy Duty
Video 20 II Fluid Head + DA 100 Heavy Duty Long Legs. Spreader 7003.

System 20 News
Video 20II Fluid Head. Hot Pod 5185/14 + Cover 9309.



System 20 ENG2D
Video 20II, 2 Stage Tripod, Spreader 7002, Soft Bag ENG2.

System 2 D ENG2CF
As above but with Carbon Fibre Tripod.

System 20 Combi
Video 20II Fluid Head 2001 + Combi Pedestal 5198 + Cover 9310 + Rubber Feet 7004.

System 25
Video 25II Fluid Head + DA 150 Medium Long Legs + Dolly 7052

System 25 EFP2D
Video 25II Fluid Head, 2 Stage Tripod, Spreader 7003, Cover EFP2

System 25 EFPCF
As above but with Carbon Fibre Tripod.

System 25 Combi
Video 25II Fluid Head 2500 + Combi Pedestal 5198 + Cover 9310 + Rubber Feet 7004.

System 30
Video 30II Fluid Head 3000 + DA 150 Medium Long Legs + Dolly 7052.

System 30 Combi
Video 30II Fluid Head 3001 + Combi Pedestal 5198 + Cover 9310 + Rubber Feet 7004.

System 30 OB
Video 30II Fluid Head 3001 + OB 2 Tripod 6200 + OB Dolly 7060.

System 80
Video 80 Fluid Head 8080 + OB2 Tripod 6200 + OB Dolly 7060

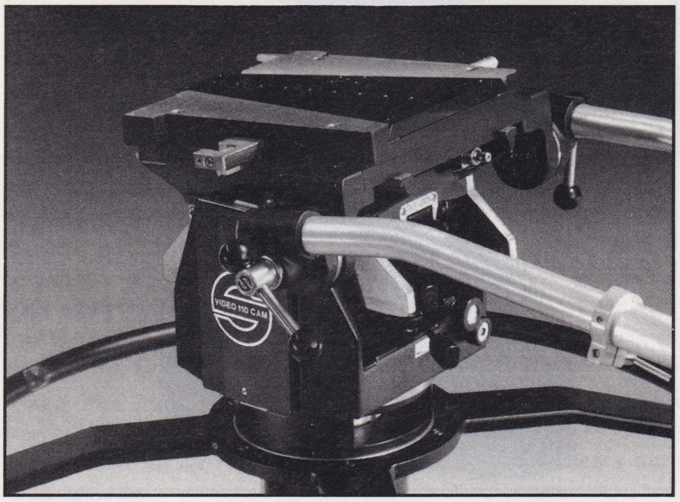
OB2 Tripod

Specifically designed for OB Use, the OB2 Tripod with 2 stage extension allows for height range which previously required two seperate tripods. The OB 2 saves space in the OB truck and offer uncompromising stability. Built in spires and rubber and feet further and to stability on rough or smooth surfaces. The wind up colomn can be added to further improve height range. OB Dolly has folding design and air filled tyres, wheels are lockable independently.

Sachtler Fluidheads – Video

Video 14II Fluid Head Max. load (kg/15)
3 + Steps of drag, 75mm Bowl.
Video 16II Fluid Head Max. load (kg/20)
1 + 1 Steps of drag, 100mm Bowl.
Video 17II Fluid Head Max. load (kg/20)
3 + 3 Steps of drag, 100mm Bowl.
Video 18II Fluid Head, Max. load (kg/20)
7 + 7 Steps of drag, 100mm Bowl.
Video 18II FB Fluid Head, Max. load (kg/20)
7 + 7 Steps of Drag, Flat Base.

Video 20II Fluid Head, Max. load (kg/25)
7 + 7 Steps of drag, 100mm Bowl.
Video 20II FB Fluid Head, Max. load (kg/25)
7 + 7 Steps of Drag, Flat Base.
Video 25II Fluid Head, Max. load (kg/30)
7 + 7 Steps of drag, 150mm Bowl.
Video 25II FB Fluid Head, Max. load (kg/30)
7 + 7 Steps of Drag, Flat Base.
Video 30II Fluid Head, Max. load (kg/50)
7 + 7 Steps of drag, 150mm Bowl.
Video 30II FB Fluid Head, Max. load (kg/50)
7 + 7 Steps of Drag, Flat Base.
Video 80II Fluid Head, Max. load (kg/90)
7 + 7 Steps of drag, 150mm Bowl.
Video 60 CAM Fluid Head, Max. load (kg/60)
Video 110 CAM Fluid Head, Max. load (kg/110) OB 2 Tripod Mount. Studio-Pedestal S 2. Studio Pedestal S3.



Sachtler Fluid Heads – Film

Panorama 7 + 7 Fluid Head, Max. load (kg/12)
7 + 7 Steps of drag, 100mm Bowl.

Panorama 3 + 3 Fluid Head, Max. load (kg/12)
3 + 3 Steps of drag, 100mm Bowl.

Panorama 1 + 1 Fluid Head, Max. load (kg/12)
1 + 1 Steps of drag, 100mm Bowl.

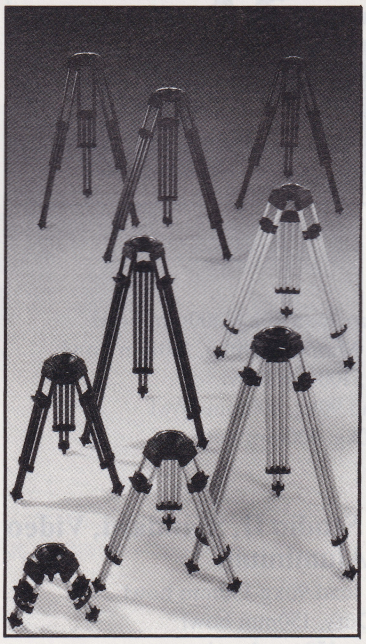
Horizon II Fluid Head, Max. load (kg/30)
7 + 7 Steps of drag, 150mm Bowl.

Studio II Fluid Head, Max. load (kg/50)
7 + 7 Steps of drag, 150mm Bowl.

Standard 7 + 7 Fluid Head, Max. load (kg/30)
7 + 7 Steps of drag, 150mm Bowl.

Studio 80II Fluid Head Max. load (kg/90)
7 + 7 Steps of drag, 150mm Bowl.

Sachtler Tripods/Pedestals



Tripods for Video 14

S14 Long – Dural Al., max load 15kg, 75mm bowl
S14 Medium – Dural Al., max load 15kg, 75mm bowl.

Tripods For Panorama Series and Video 20, 18, 17, 16 Dural Aluminium

ENG2D – 2 stage tripod, Max load 35 kg, 100mm bowl
ENG2DHD – 2 stage tripod, Max load 90kg, 100mm bowl
DA100 Long – Max load 35kg, 100mm bowl
DA100 Heavy Duty – Max load 80kg, 100mm bowl
DA100 Medium – Max load 35kg, 100mm bowl
DA100 Short – Max load 40kg, 100mm bowl
Hot Pod – Max load 20kg – Video 18II bowl
Hot Pod – Max load 25kg – Video 20II bowl

Carbon Fibre

ENG 2CF 2 stage tripod, Max load 40kg, 100mm bowl
ENG 2 CFHD Heavy Duty, Max load 90kg, 100mm bowl
CF100 Long Max load 40kg, 100mm bowl
CF100 Heavy Duty Max load 90kg, 100mm bowl
CF100 Medium Max load 40kg, 100mm bowl.

Tripods for Horizon II, Studio II, Standard, Video 25II Vide 30II - Dual Aluminium

EFP2D 2 stage tripod, Max load 90kg 150mm bowl
DA150HD2 - 2 stage Heavy Duty, 150mm bowl
DA150 Long - Max Load 80kg, 150mm bowl
DA150HD Heavy Duty, 150mm bowl
DA150 M/Long Max load 90 kg, 150mm bowl
DA150 Medium Max load 90 kg, 150mm bowl
DA150 Short Max load 95 kg, 150mm bowl

Carbon Fibre

EFP 2 CF 2 stage tripod, Max load 90 kg, 150mm bowl
CF150 Long Max load 90 kg, 150mm bowl
CF150 M/Long - Max load 90kg, 150mm bowl

Tripods For Video 80, 60 Cam, 110 Cam + Video 30II FB

OB1 - Heavy Duty Max load 130kg, flat base
OB2 - Max load 150kg, flat base
XL2 - 2 2 stage tripod, Max load 110kg, flat base
OB2 + Column Max load 130kg, flat base
OB2 + Dolly Max load 150kg

Pedestals for Studio/EFP

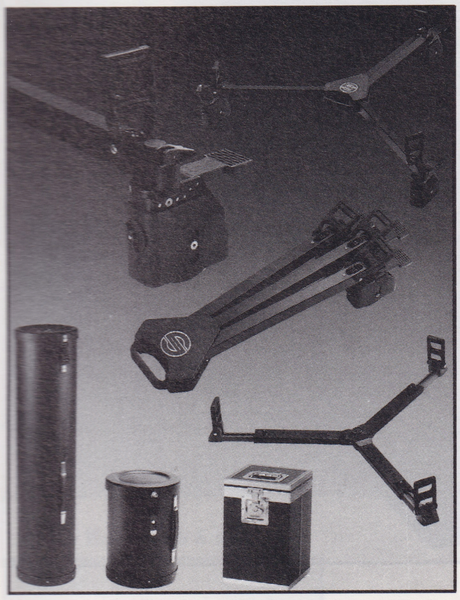
Combi Pedestal Max load 55kg, for flat base video 18II, 20II, 25II, 30II
Pedestal C As above but without steerablee Dolly

Pedestals For Video 80, 60Cam, 110Cam and Video 30 F.B.

Studio Pedestal S2 Max Load, 130kg, Flat Base
Studio Pedestal S3 Max Load, 110kg, Flat Base

For further information contact

Accessories – Video
Spreaders, Dollys, Cases, Covers



Dolly S Maximum load 105kg
Hot Pod Dolly Maximum load 105kg
OB Dolly Maximum load 150kg
SP 100 Maximum load 50kg
SP 100/150 Maximum load 105kg
Rubber Feet For Combi Pedestal and all tripods of series 100 and 150
OB Dolly Extender 150/330 6.3/14
Cover 14/Pan for all Panorama models on tripods 100 long with spreader and Video 14 II on tripod long or Pedestal 14
Cover 100II for Video 14II, 18II, 17II, 16II, 20II, on tripods 100 long with spreader resp. on the Hot Pod
Cover ENG 2 for Panorama, Video 14II, Video 18KK, 17II, 16II, 20II, on tripods ENG 2
Cover 150II for Video 25II, Video 30II on tripods 150 medium - long with spreader, resp. on Combi Pedestal
Cover 100M for tripod 100 medium
Cover 100K for tripod 100 short
Cover 150L for tripod 150 long
Cover 150M for tripod DA 150 medium
Cover 150K for tripod DA 150 short
Cover 25 for fluidhead Video 25II
Case 30 for fluidhead Video 30II

Padded Bag 100II For Video 14II, 18II, 17II, 16II, 20II on tripods of series 100 long.

Padded Bag ENG 2 for Video 1411, 1811, 1711, 1611, 2011 on ENG 2 tripods.

Accessories –Film
Spreaders, Dollys, Cases, Covers

Dolly – Heavy Duty Dolly 140kg
Dolly S – Maximimum load 105kg
Hot Pod Dolly Maximum load 105kg
SP 100 Maximum load 50kg
SP 100/150 Maximum load 105kg
Cover Pan for all Panorama models on tripods 100 long with spreader
Cover 100II for all Panorama models on tripods 100 heavy duty with spreader
Cover 150II for Horizon II, Studio II on tripods 150 medium - long with spreader
Cover 100M for tripod 100 medium
Cover 100K for tripod 100 short
Cover 150L for tripod 150 long
Cover 150M for tripod DA 150 medium
Cover 150K for tripod DA 150 short
Case Standardfor fluidhead Standard 7 + 7
Cover 25 for fluidhead Horizon II
Case 30 for fluidhead Studio II

Contact your nearest John Barry Office or Agent for a complete Sachtler Products Catalogue.

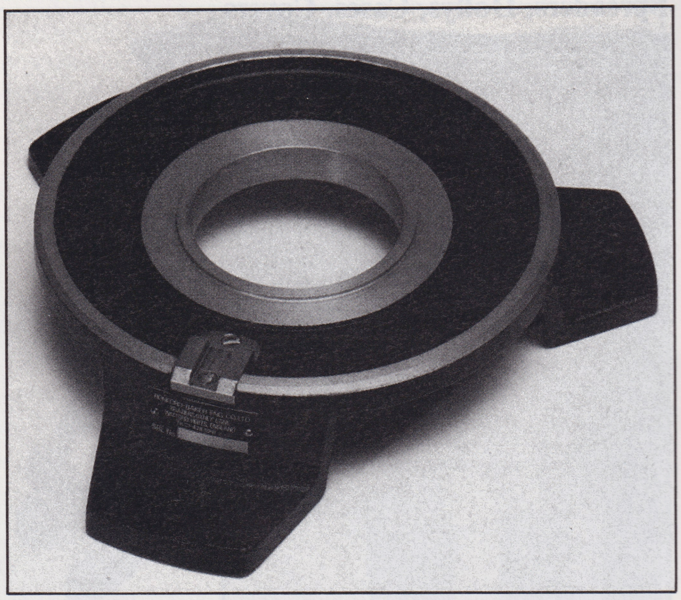
OTHER TRIPOD/HEAD ACCESSORIES

Ronford-Baker General Accessories

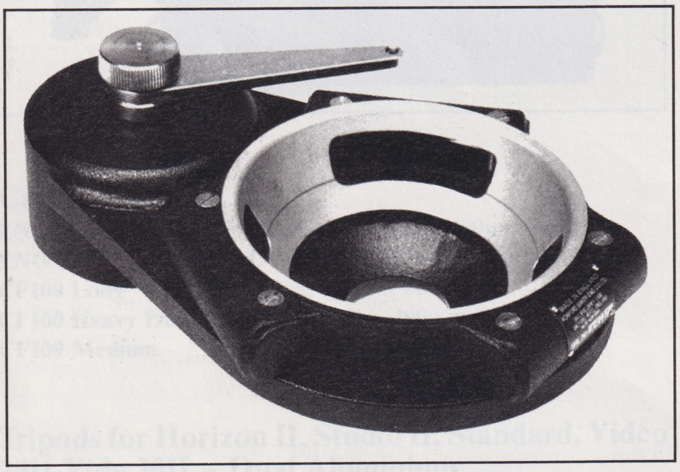
One set of 3 limpets with Angle Bracket levelling ball
3 way leveller
World Cup (Elemack to bowl as required)
Low angle tripod

low angle tripod fitted with limpets – the angle bracket extends limpet mounting round corners

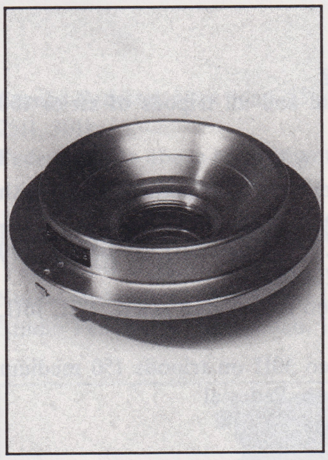
Mitchell Low Plate



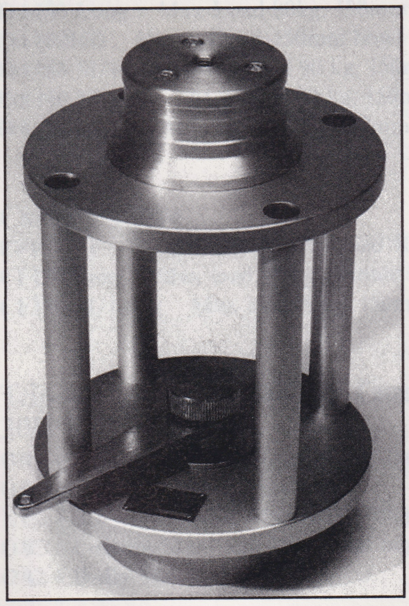
Arri To Elemack Bowl Extension



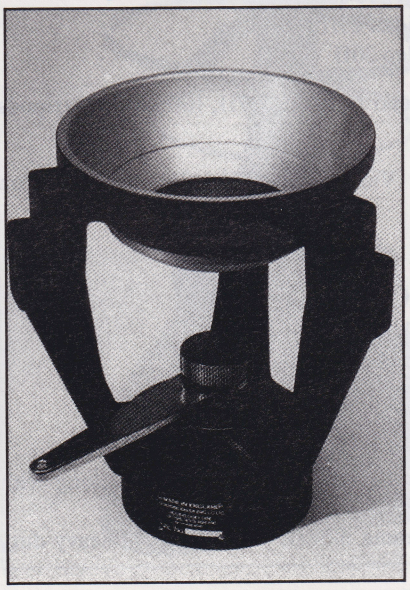
ARRI to Mitchell Adaptor



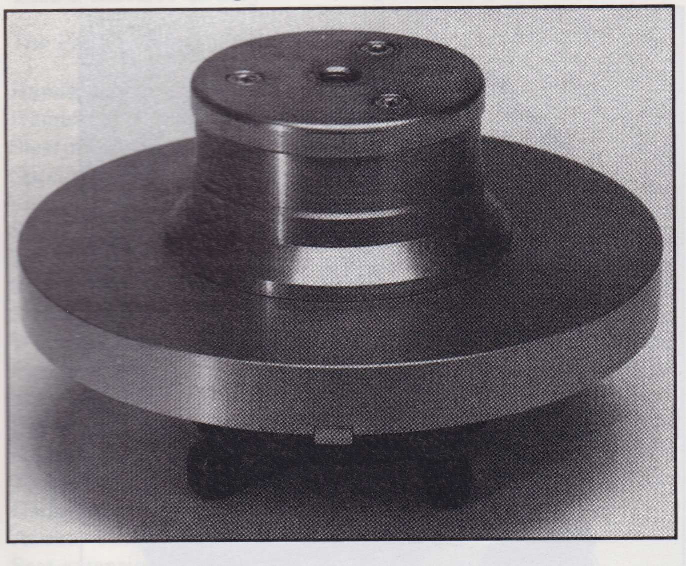
Riser Elemack to Elemack



World Cup 150mm Bowl or 100mm Bowl



Mitchell Plate to European Coupling Adaptor



150mm Bowl with 6 legs

Please note

For other **Ronford** products or
For **Miller** Tripods/Heads/Accessories Please Contact John Barrys

MILLER CAMERA SUPPORT

Pan and Tilt Heads

(Supplied with flat bases, see Tripod Interfaces for ball levels)

		Dia. mm	Capacity (kg)
101	JUNIOR FLUID HEAD	55	5
102	SENIOR "F" FLUID HEAD	75	5
103	with slip pan unit	75	9
106	LIGHT PROFESSIONAL FLUID HEAD	100	15
107	with slip pan unit	100	15
112	VG 50 FLUID HEAD	100	25
113	with slip pan unit	100	25
117	with quick release camera plate	100	25
118	with ± 30mm sliding camera platform	100	25

Pan and Tilt Heads with Counterbalancing

(Supplied with claw ball levels, see Tripod Interfaces for flat base adaptors)

104	MILLER 20 FLUID HEAD	75	9
155	MILLER 30 FLUID HEAD Series II	100	15
160	MILLER 50 FLUID HEAD Series II	100	25
150	MILLER 80 FLUID HEAD	150	35

Tripods

(See Tripod Interfaces for claw ball levels)

		Material		Capacity
331	JUNIOR	(A)	F/B	8
202	SENIOR	(W)	F/B	8
330	SENIOR TRIPOD	(W)	55	8
320	PROFESSIONAL SERIES TRIPOD	(W)	75	15
321	PROFESSIONAL SERIES TRIPOD	(W)	100	15
205	PROFESSIONAL SERIES TRIPOD	(W)	C/L	15
301	MILLER COMPACT II TRIPOD	(A)	75	15
302	MILLER COMPACT II TRIPOD	(A)	100	15
222	MILLER COMPACT II TRIPOD	(A)	C/L	15
310	E.N.G. TRIPOD	(A)	100	25
216	E.N.G. TRIPOD	(A)	C/L	15
285	MIDI TRIPOD	(A)	100	25
287	MIDI TRIPOD	(A)	C/L	15
290	MAXI TRIPOD	(A)	150	45
292	MAXI TRIPOD	(A)	F/B	45
402	MILLER 2-STAGE TRIPOD	(A)	100	25
403	MILLER 2-STAGE TRIPOD with LIGHTWEIGHT SPREADER	(A)	100	25
405	MILLER 2-STAGE TRIPOD	(C/F)	100	25
406	MILLER 2-STAGE TRIPOD with LIGHTWEIGHT SPREADER	(C/F)	100	25
206	PROFESSIONAL SERIES MINI TRIPOD	(W)	75	15
225	PROF. SERIES MEDIUM TRIPOD	(W)	75	15
207	PROFESSIONAL SERIES MINI TRIPOD	(W)	100	15
226	PROF. SERIES MEDIUM TRIPOD	(W)	100	15
227	MILLER COMPACT II MINI TRIPOD	(A)	75	15
228	MILLER COMPACT II MINI TRIPOD	(A)	100	155
286	MIDI MINI TRIPOD	(A)	100	25
291	MAXI MINI TRIPOD	(A)	150	45
293	MAXI MINI TRIPOD	(A)	F/B	45

Code: Material: (W) Wood (A) Aluminium (C/F) Carbon Fibre (F/B) Flat Base (C/L) Column Lift Elevator

Tripod Interfaces

236 55mm CLAW BALL LEVEL suit Cat. 101
232 75mm CLAW BALL LEVEL suit Cat. 102, 103
233 100mm CLAW BALL LEVEL suit Cat. 106, 107, 112, 113, 117, 118
230 75mm TRIPOD BOWL
231 100mm TRIPOD BOWL
258 150mm TRIPOD BOWL
250 MITCHELL BASE
217 COLUMN LIFT ELEVATOR with ball levelling
267 MALE ADAPTOR (to fit centre shaft tripods)
268 FEMALE ADAPTOR (as above)
360 100mm FLAT BASE ADAPTOR suit Cat. 155, 160
361 75mm FLAT BASE ADAPTOR suit Cat. 104
362 150mm FLAT BASE ADAPROR suit Cat. 150

Camera Platforms

263 JUNIOR QUICK RELEASE PLATE suit Cat. 101
266 QUICK RELEASE CAMERA PLATE suit Cat. 102, 103
265 QUICK RELEASE CAMERA PLATE suit Cat. 106, 107, 112
252 QUICK RELEASE CAMERA PLATE suit Cat. 112, 113
251 ± 30mm SLIDING CAMERA PLATFORM suit Cat. 112, 113
277 CAMERA PLATE, suit Cat. 104
278 CAMERA PLATE, suit Cat. 114, 115, 116, 119
279 CAMERA PLATE, suit Cat. 150
280 CAMERA PLATE, suit Cat. 155, 160

Accessory Equipment

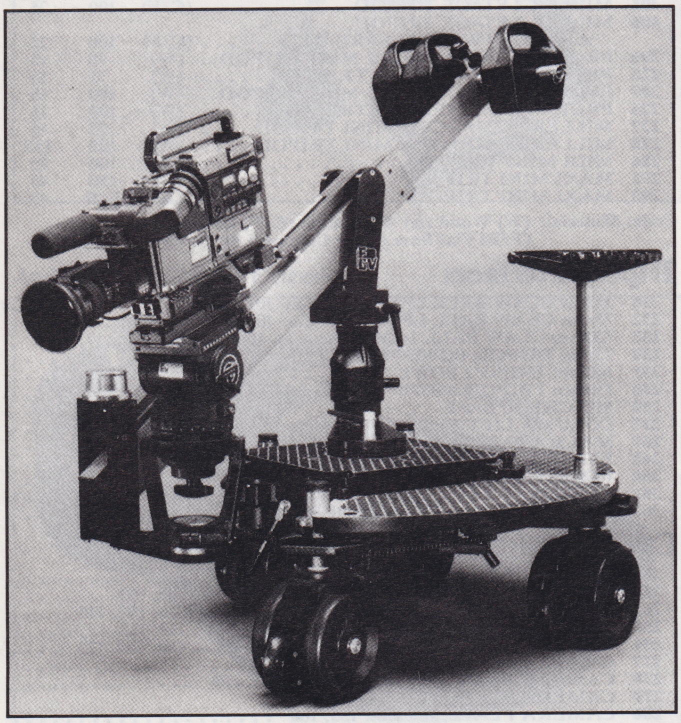
211 HEAVY DUTY TRIPOD SPREADER suit Cat. 301, 302, 285, 290, 320, 321
234 TRIPOD SPREADER suit Cat. 301, 302, 285, 290, 320, 321
410 LIGHTWEIGHT SPREADER suit Cat. 403
369 WHEEL SET for JUNIOR TRIPOD
367 LIGHTWEIGHT DOLLY
365 MEDIUM DUTY DOLLY
238 MILLMOUNT with 75mm tripod bowl
229 MILLMOUNT with 100mm tripod bowl
239 MILLMOUNT with 150mm tripod bowl
295 MONOPAD
254 HI HAT with 75mm TRIPOD BOWL
253 HI HAT with 100mm TRIPOD BOWL
255 HI HAT with 150mm TRIPOD BOWL
259 HI HAT with Mitchell Base
376 SAND FEET (set)
375 RUBBER FEET (set)
270 Dia. 12 HANDLE ROD
271 Dia. 16 HANDLE ROD
272 Dia. 16 TELESCOPIC HANDLE ROD, 300mm extension
273 Dia. 16 TELESCOPIC HANDLE ROD, 150mm extension
274 Dia. 18 TELESCOPIC HANDLE ROD, 300mm extension
275 Dia. 18 TELESCOPIC HANDLE ROD, 150mm extension
358 EYE PIECE LEVELLER MOUNT suit Cat. 150
240 BOOTS-FIBREGLASS suit Cat. 330, 202
241 BOOTS-FIBREGLASS suit Cat. 320, 321
242 BOOTS-FIBREGLASS suit Cat. 301, 302, 311, 310, 185
243 TRIPOD CARRY CASE
245 MILLER-TRIPAK CASE 230mm dia.
297 MILLER-TRIPAK CASE Mini 230mm dia.
298 MILLER-TRIPAK CASE 280mm dia.
299 MILLER-TRIPAK CASE Mini 280mm dia.
300 MILLER-TRIPAK CASE 180mm dia.
309 MILLER-TRIPAK CASE suit 2-STAGE TRIPOD
294 MILLER-SOFTPAK CASE 230mm dia. small
296 MILLER-SOFTPAK CASE 280mm dia. large
306 MILLER-SOFTPAK CASE 2-STAGE TRIPOD
308 SHOULDER STRAP

For further information contact

DOLLYS, CRANES JIBS

The Mini Panther Dolly

The **Mini Panther System** is a fully professional camera support system designed to combine minimum bulk with maximum versatility. Combined with its wide range of accessories, the Mini Panther is a powerful tool that can solve any shooting problem. Mini Panther technology ensures compatibility - all upgrades and accessories are easily and quickly installed. The Mini Panther is also compatible with the incrediable array of accessories available for the FGV Super Panther. The options are simply up to the user. One can start small, big, or in-between, depending on one's needs - there is no unnecessary ballast in the Mini Panther program.



Contact John Barrys for all the configurations and accessories

Tracks
Steering Accessories
Tracking Accessories
Platforms
Low Risk
Seat Extensions, Seats
Bazookas
The Lightweight Jibb
Electric Wind-up column
Manual Wind up column
Platforms
Offset rigs
Carry cases

THE PANTHER DOLLY

FGV Super Panther IIS with 2 seats, 2 seat extensions (1 with quick adjustment), Panther Kombi-Wheels, steering rod, microprocessor control with autodiagnostics and modular circuitry, control handset with cable.

The FGV Panther Model II-S is the most modern computer controlled camera dolly of its kind, permitting 360° vertical movement of the camera operator, assistance and camera for complete control of frame and focus. The Panther Dolly is ideal for studio or location use-whenever smooth dynamic tracking is your objective.

Features include: A handrip which can be operated from on board or remotely, which controls movement speed and position of the camera column, either directly or through one of the five different programmes available; and Kombi-Wheels which allow the Dolly to move on flat surcaces or on straight or curved tracks without changing wheels. To guard against corrosion all critical parts are protected with magnesium alloys and stanledss steel. In addition to the Super Panther, We have available an extensive line of accessories including the Super Jib, which supports not only the camera but operator as well and extends the overall height to 3.00metres; the Lightweight Jib for extended camera support only; the Low Rig for extreme low-angle shots and many other items for studio and location filming.

The Panther Accessories

Panther Battery unit
Panther battery, exchange only
Panther battery-charger unit
Panther mains Power unit and charger
Mono charger
Extra charger for 1 or 2 batteries
Connector cable charger/battery
2-way charge cable
Extension cable for handset
Handset cable, spare
Main cable, spare
Bridge plug, spare
Back up control

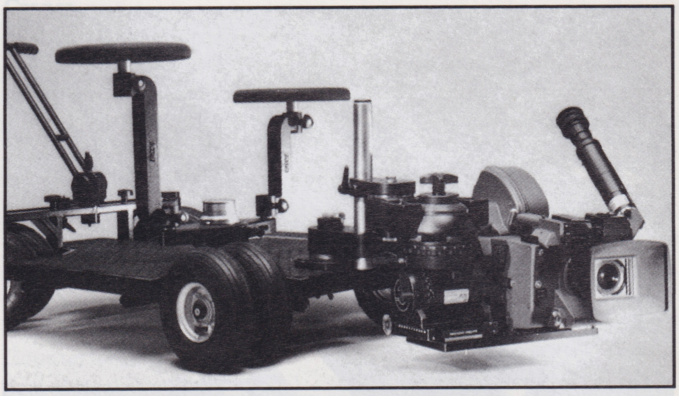
For further information contact

The Panther Dolly

The Panther Accessories Cont'

Handset control (without programme)
Handset control, with programme keys
Steering rod with drive control
Special short steering rod
Side locking bar
Steerage transmission rod
Special short steering rod
Side locking bar
Steerage transmission rod
Wheel locking bar
Panther carry-bars, set
Standard ball adapter
Offset ball adapter
Adaptor converter, 16 to 35
3-way leveller, Mitchell type
Counterbalance rod for Panther
Anchor-base for second seat
Seat-extension v/h 10cm 4″
Seat-extension v/h 20cm 8″
Seat-extension v/h 30cm 12″
Seat-extension, vertical 10cm 4″
Seat-extension, vertical 20cm 8″
Seat-extension, vertical 30cm 12″
Connector pin
Panther seat, contour
Panther standing platform,aluminium
Sidewinder outrigger, adj./rotatable
Short outrigger, rotatable
Ubangi
Rotatable adapter
FGV Lightweight Jib, with weight rod
Small offset rig for Lightweight Jib.
Low rig for Lightweight Jib.
Panther/Lt.w Jib auto-anchor cable
Running board, platform
Running board bracket
Counterweight 15kg, 33 lbs
Panther Super Jib,k with weight rod, Panther auto-anchor and platform
Bazooka (riser) 20cm 8″
Bazooka (riser) 30cm 12″
Bazooka (riser) 40cm 16″
Bazooka (riser) 50cm 20″
Bazooka (riser) 39-73cm, adjustable 15″-29″
Track, straight section 0.09m (3 ft)
Track, straight section 1.60m (5 ft)
Track, straight section 2.30m (7½ ft)
Track, curved, 45° arc.
Tie-brace
Cable repeller for Kombi-Wheels, set.
Transport case for Panther
Case for standing platform set
Case for 1 battery + 1 charger
Case for 1 battery
Rain cover for Panther
Panther Electronic Kit,k complete
Circuit Module Set (6 spare cards)
Circuit Module, spare MS II - PS -01-A
Circuit Module, spare MS II - SPR-01-A
Circuit Module, spare MS II - CPU-01-A
Circuit Module, spare MS II - VIA-01-A
Circuit Module, spare MS II - PWM-01-A
Circuit Module, spare MS II - ASV-01-A

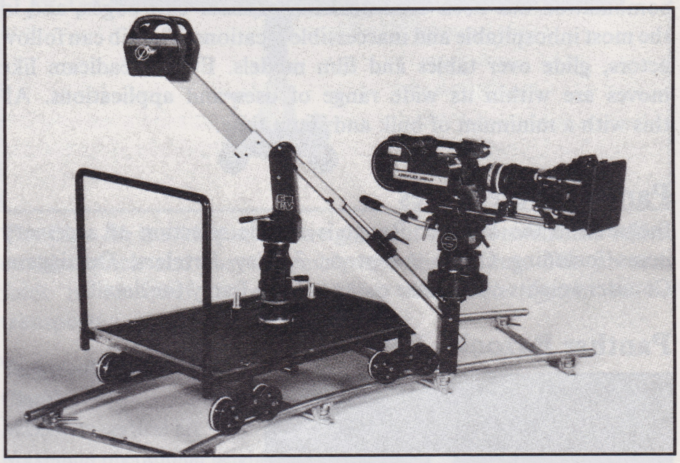
The Panther Lightweight Dolly



The new model of the Lightweight Dolly offers even more versatility and expandability. The pneumatic tires can now be swapped for track wheels, suitable for tracking on straights or curves, within seconds. Whichever model you decide on, there will always be options available for further expansion. The Lightweight Dolly program has also been extended to offer a much wider range of camera mounts. It doesn't whether you decide on the Lightweight Jib, the Turnstile attachment, or the Euro Adapter mount - there are two useful and and convenient mounts in each case. The Lightweight Dolly also now offers the option of adding sideboard platforms, in three different positions. Each platform has enough room for an ordinary tripod. The Lightweight Dolly guarantees maximum maneuverability for camera, operator, and assistants.

Lightweight Dolly with pneumatic wheels, steerage rod and cuirpump

The Panther Kombi Wagon

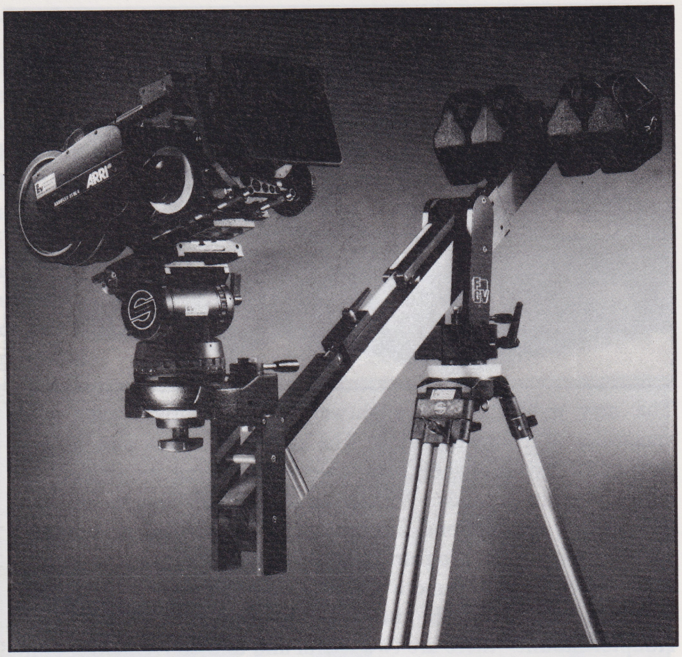


Practical, versatile and expandable - the Kombiwagen

The Kombiwagen has proven itself time and time again to be an invaluable addition to any grip package, either for equipment transport or as a camera dolly. With its large pneumatic tires it can master rough surfaces with ease. Within seconds, the tires can be dismounted and replaced with track wheels - for straight or curved tracking! Perfect tracking under all conditions is now affordable with the Kombiwagen. Best of all, the Kombiwagen is fully compatible with the incredible range of Panther accessories. When combined with the Lightweight Jib, the Kombiwagen can offer a full range of vertical and horizontal movements never before seen in a dolly of its type. Only the Kombiwagen can offer such versatility at its low price.

Kombiwagen with 2 sideboards and pushbar (wheels not included)

The Panther Tripod Adaptor



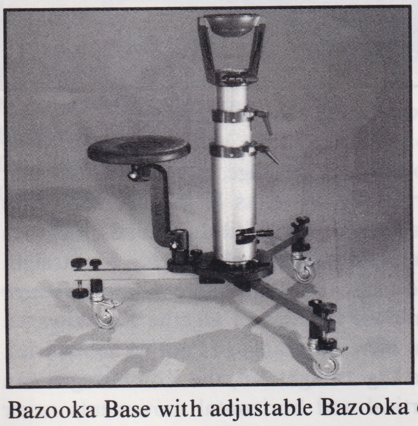
By using the Tripod adapter, the full range of Panther accessories can be mounted onto an ordinary camera tripod. Now, dynamic shots can be executed in even the smallest confines with no more required than a tripod and one of the Panther's lightweight, modular accessories.

For example, with the Lightweight Jib, the camera and hed can be moved easily and smoothly using only two fingers. Vertical and horizontal movements before only possible with a dolly are now easily executed off a tripod! The Lightweight Jib plus tripod combination has been used on beaches, near cliff edges, and in the most inhospitable and inaccessible locations. The Jib can follow actors, glide over tables and film models. Even Steadicam like moves are within its wide range of uses and applications. All this with a minimum of bulk and setup time.

Panther Accessories

Included in the Panther Range is a wide selection of accessory items including Offset Adaptors, 3 Way Levelers, Outriggers, Counterweights etc. Please contact John Barry for details.

Panther Bazooka Base



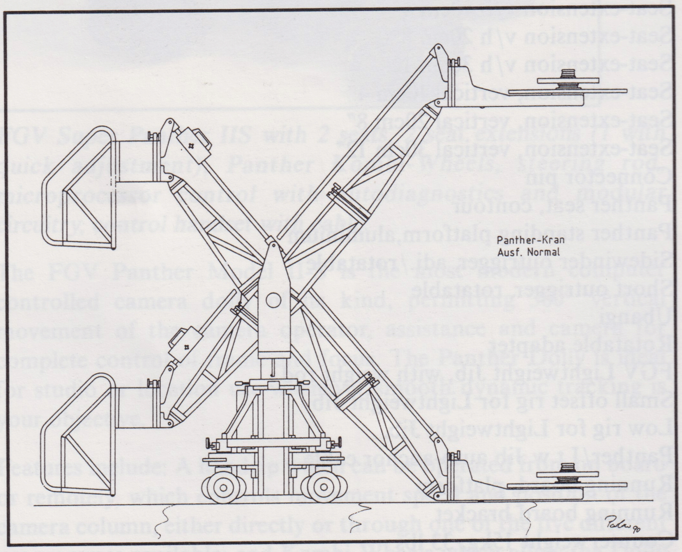
Bazooka Base with adjustable Bazooka on Studio Wheels.

The Bazooka Base is designed as a stabile, mobile stand, not only for Bazookas, but also for columns (such as on mini panther) or even for running on tracks.

The Pick Up Panther

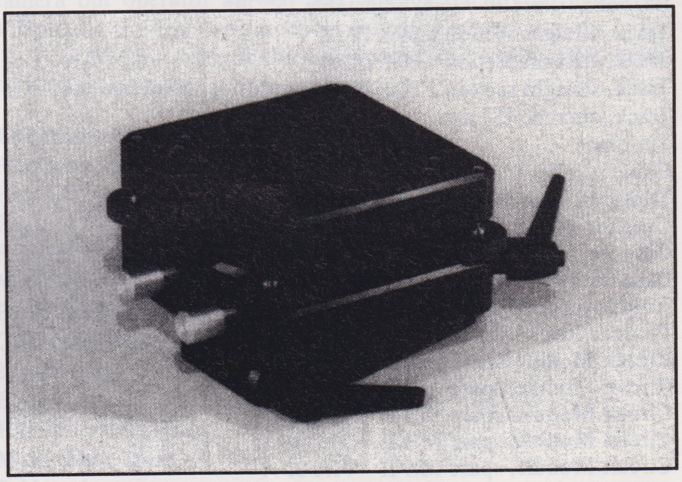
This new development is the next step up from the Lightweight Dolly. It will accommodate most of the accessories used on its bigger brother, the mini Panther.

The Panther Pegasus Crane



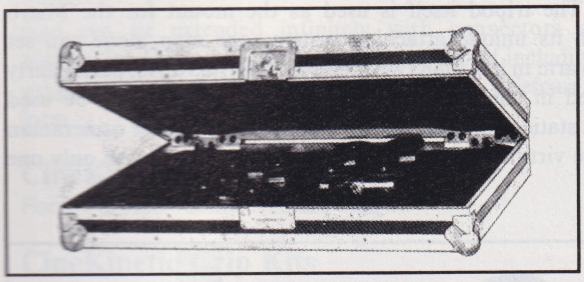
This kit converts the Panther into a full function crane. The Pegasus will lift camera, operator, assistant to a Letus Height of 3.9mtrs or 6.2 mtrs with the extensions and no decrease in total life capacity.

Panther Mitchell 4 Way Leveler



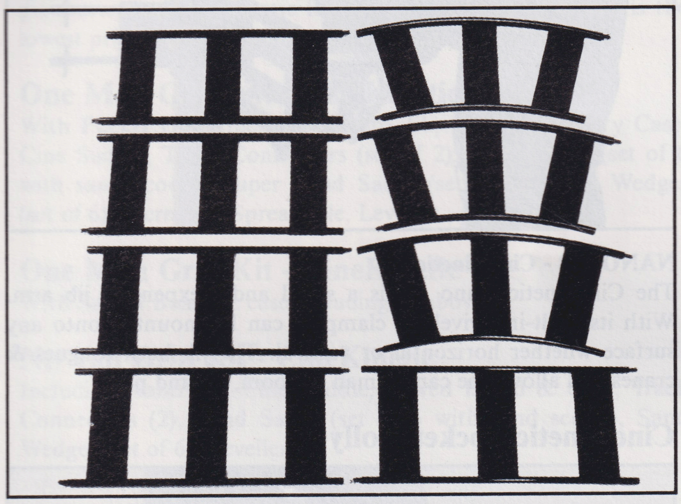
The rotatable top section not only serves as an offest adaptor but also allows even lower than ever setting of the camera lead.

Egripment Focus Dolly



This new Focus Dolly has been designed for Focus track with mobility principle in mind. The Focus Dolly will fold away into a small flightcase which weights about 22kg (50lbs) and is easily transportable. It will run on all conventional track. It is designed only for track use (straight as well as curved).

Egripment Focus Track



Egripment Focus Track is a new concept of tracking. The system is made of light portable polymer plastic which is extruded to a designed shape, which is joined by extremely durable ruber forming the conventional sleepers and track. End clamps are over-latched and mde of stainless steel. Focus track will replace normal track in more than 70% of all normal usage. It will accept all known dollies. Focus track may be folded up and put away in any easy carry bag. Focus Track is available in straight as well as curved sections of 1.5mtr (5ft) long.

Egripment Steel Track

Straight Section 125cm
Straight Section 200cm
Straight Section 245cm
Straight Section 300cm
Curved Section 245cm
(Full circle requires 8 sections).
Starter Track

Egripment Delta Dolly

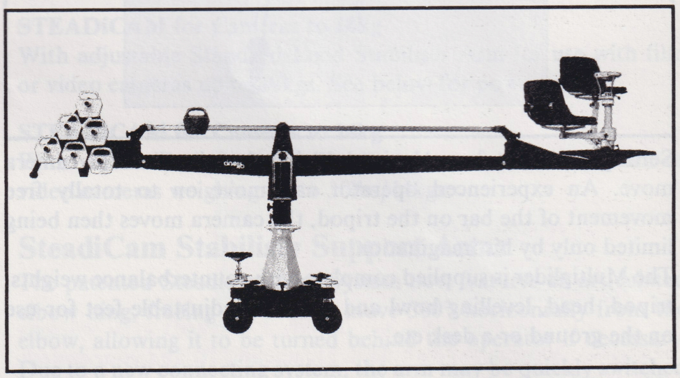
The DELTA dolly is a compact, all terrain TV Pedestal designed to easily transport a Television Camera on location. Weighing only 53kg, DELTA can support a camera compliment of up to 100kg gross. When folded for storage and transportation, DELTA measures 48cm high by 68cm wide and 125cm long. The TV type pedestals permits 360deg continuous ring steering. Maximum typical lens height exceeds 150cm (withough camera risers) with a low position of approximately 50cm.

Elemack Accessories for Cricket

Cranes
Tipula Jib (collapsible & bracket)
Jonathan Jib Arm (collapsible)
Vertical travel 1.24 mtr and 1.8 mtr for Cricket
Jonathan Jib Arm (collapsible) for Cricket
Vertical travel 2.8mtr
Jonathan Jib Arm (collapsible) for Cricket
Vertical travel 1.25mtr
Dolly Accessories
4 stabilizers and extensions
Low Shot Bracket
Counterweight Holder
Counterweights
Seat Extensions
Set of Twin Rubber Wheels 10'14"
lSet of Twin Rubber Wheels 10"14" - BSW Combination kit for straight tracking.
Detachable Tracks Available in various sizes for flat top or round track.

Track Wheels – Set of Bogey Articulated Wheels (Plastic)
Set of Sliding Track Wheels (Rubber)
Set ofSliding Track Wheels (BSW Plastic wheels)
For details on other wheels, levelling bases, extensions Please contact John Barrys

Cine Jib



The Cine Jib is a unique lightweight, unit type construction which enables quick and easy assembly and dismantlng. The jib arm folds in on itself thereby enabling the entire system to be transported in a station wagon or utility.

Technical Data

Cinejib		
Maximum vertical lift	2.4 m	7'10"
Maximum operational height	4,5 m	14'9"
Lowest operational height	0,2 m	-8"
Over-all length	4.5 m	14'9"
Radius	2,75 m	9'
Axis of rotation	1,2 m	3'6"
Longest part (Arm)	1,7 m	5'10"
Weight Arm only	50 kg	109 lbs.
Weight Basic Package	160 kg	350 lbs.
Counterweights (24 pcs.)	384 kg	841 lbs.
Loading capacity	260 kg	570 lbs.
Hotdog		
Dimension	0,78 m x 0,78 m x 0,37 m	2'7" x 2'7" x 1'2"
Weight (without Wheels)	50 kg	105 lbs.
Loading capacity	1500 kg	3285 lbs.

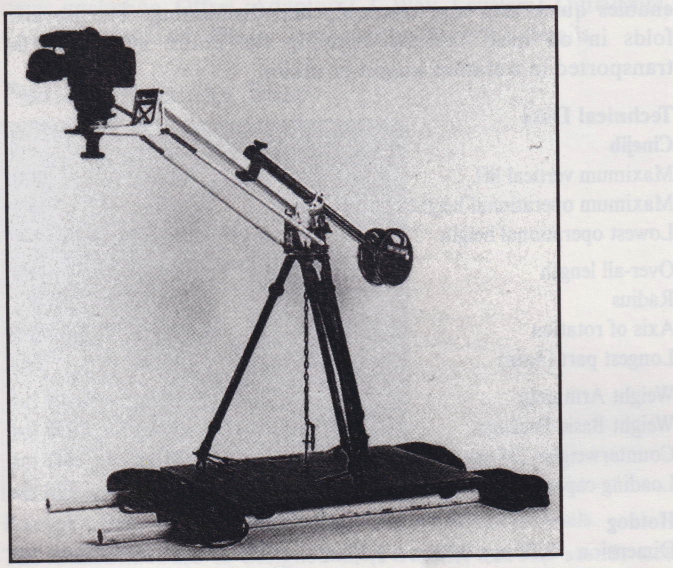
For further information contact

Panther Multiglider VF-15

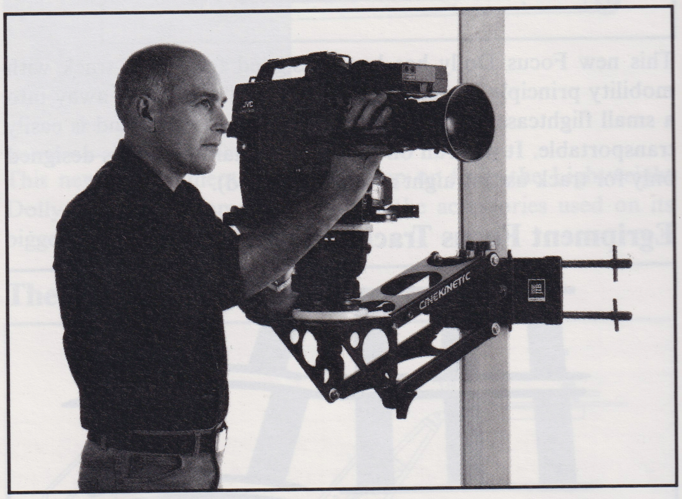
The Panther Multiglider is a unique tracking bar that is both fully counterbalanced and tripod mounted. It is designed for use in the field with ENG cameras and camcorders up to 15kg in weight.
The 2m-long Multiglider VF15 has a counterbalanced carriage that can permit a 1,6m range for camera tracking. The carriage is fitted with an industry standard 100mm levelling bowl.
The carriage moves silently and smoothly along the tracking bar, which can be mounted centrally on its own tripod. The bar may be titled at any angle from the horizontal to the vertical, and the camera load is always held in perfect balance.

Setting the bar at an angle, introducing elevation into the camera move. An experienced operator can move on to totally free movement of the bar on the tripod, the camera moves then being limited only by his imagination!
The Multiglider is supplied complete with counterbalance weights, tripod, head, levelling bowl and low-level adjustable feet for use on the ground or a desk etc.

Cine Kinetic Micro Jib and Carry Case



Crane and tongue moves are as easy to effect as pans and tilts with the CineKinetic Micro Jib. It holds up within itself to a size smaller than a standard professional tripod. Total weight 16 pounds. The tripod itself is used as the mount for the Micro Jib. With its unique attaching system, one man alone can set up the jib arm in less than two minutes. The Micro Jib, particularly when used in conjunction with the Pocket Dolly may be used as both a static or a dynamic mount. This enables the cameraman to achieve virtually any camera angle and position with only one set up.



NANO JIB - CineKinetic
The Cinekinetic Nano Jib is a small and inexpensive jib arm. With its built-in swivelling clamp, it can be mounted onto any surface whether horizontal or vertical. The jib both tongues & cranes and allows the cameraman to zoom, tilt and pan.

CineKinetic Pocket Dolly

CineKinetic Pocket Dolly with case. The Pocket Dolly from CineKinetic is efficiently to its essential components to fit inside a lunch box! It consists of a carrying case, four wheel trucks, a handle socket and bracket. 3 ocky straps and a packet of attaching screws and cotter pin. The platform is a ¾″ plywood board, the handle a standard broomstick and the tracks a couple of lengths of PVC pipe. It is possible to purchase these items on location cheaply and easily, freeing Cameramen from shipping costs.

CineKinetic Sawed Board (Including handle)
Sawed Board Case

The Sawed Board from CineKinetic is the Pocket Dolly in its most perfect assembled form. This pipe dolly fits into the trunk of the smallest car. A telescoping handle stores in the offset hinges and a carrying case is available as an optional accessory. PVC pipe can be used as track purchase from a hardware store. The

CineKinetic Sawed Board cont.

pipe can be extended infinitely with connectors offered as accessories. Fully configured, the Sawed Board including handled weighs only 25 pounds. It folds neatly into briefcase carryable form.

CineKinetic Track Connectors

For PVC pipe - connect to any length.

CineKinetic Grip Kits

CineKinetic saw the need for inexpensive and portable equipment that enabled the producer to bring motion picture to life. Low budget productions can now afford high quality gear previously only offered by the facilities of Hollywood studios. With the CineKinetic One Man Grip Kit, miniturisation and strength are combined - one man can easily transport, set up and operate each product. The products are designed to last the life of each purchaser, and Cinekinetic have made certaind that each is the lowest priced product of its type in the industry.

One Man Grip Kit - CineKinetic

With Pocket Dolly including Micro Jib, Micro Jib Carry Case, Cine Saddle, Track Connectors (set of 2). Sand Sacks (set of 6 with sand scoop). Super Sand Sacks (set of 2). Sand Wedges (set of 6). Incredible Spreadable, Leveller.

One Man Grip Kit - CineKinetic

With Sawed Board & case including as above

No Van Grip Kit - CineKinetic

Including Nano Jib, Cine Saddle, Sawed Board & Case, Track Connectors (2), Sand Sacks (set of 6 with sand scoop), Sand Wedges (set of 6), Leveller.

STEADiCAM UNIVERSAL MODEL III

Cinema Products Oscar winning Film/Video Camera Stabilising System

All Steadicam Universal Model III Systems Include

Operators Vest, Stabiliser Support Arm (adjusted for an average camera weight load), Viewing Monitor, Camera Mounting Platform, West Docking Bracket, 3 Cases to accommodate the Camer, Operators Vest, Stabiliser Support Arm, Camera Mounting Platform and related Accessories.

STEADiCAM for Cameras to 18kg
With adjustable Standard-Load Stabiliser Arm for use with film or video cameras up to 18kgs. See below for power supply.

STEADiCAM for Cameras to 14kg
With adjustable light Load Stabiliser Arm for use with film or video cameras weighing up to 30lbs/14kgs.

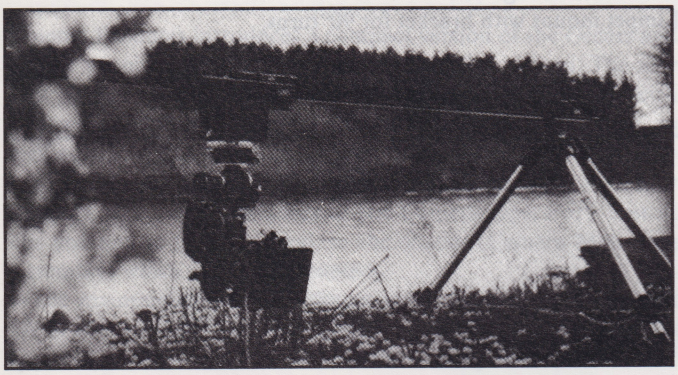
SteadiCam Stabiliser Support Arms

The patented Steadicam Arm System now features an articulated elbow hing, freeing the arm to move 360° horizontally from the elbow, allowing it to be turned behind the operator if necessary. Due to a new connecting system, the arm may be quickly switched from the right to the left body side and vice versa.

Note: Stabiliser support arms for Motion Picture Cameras weighing over 22kg also available.

SteadiCam - EFP

CAM RAIL



Cam Rail is easy to handle and assemble and takes the camera over natural obstacles. Uneven surfaces are no problem as the rails remain steady and level on the tripods. Straight or curved rails can be joined together to make any length or shape. Cam Rail can be turned upside down to give new dimensions to your tracking shots. The tripods ensure that time consuming levelling work is unnecessary.

Cam Rail – Complete Kit

Cam Rail Complete Kit including:
(2) 1500mm straight rails, (2) basic tripods, (1) trolley carriage with 150mm cup. (1) cup insert 100mm. (1) joint clamp, (1) tool set. (2) fastening clamps, (1) rail stop, (1) rail stop with spirit level, (1) transport box to hold all.

Cam Rail Complete Mini Kit 2 x 1500 including:
(2) 1500mm straight rail with transport tubes and shoulder strap. (1) basic tripod with transport tube, (1) trolley carrigage with 150mm cup, (1) cup insert 100mm. (1) joint clamp, (1) tool set, (1) fastening clamp, (1) rail stop, (1) rail stop with spirit level, (1) 100mm bowl with fastening clamp, (1) transport box.

Cam Rail Complete Mini Kit 1 x 3000 including:
As above but with (1) straight rail 3000mm with transport tube instead of 2 x 1500mm rails, no joint clamp included.

Cam Rail Complete Twin Kit including:
(2) straight rails 3000mm with PVC transport tubes, (2) basic tripods with PVC transport tubes, (1) transport box to contain following: (1) trolley carriage with 150mm cup, (1) rail stop, (1) rail stop with spirit level, (1) tool set, (2) mounting brackets twin.

Flat Bed with Manfrotto Fluid Head
Flat Bed with Ronford Mini Seven Fluid Head
Rail Straight length 1500mm, incl one PVC transport tube
Rail Straight length 750mm, incl one PVC transport tube
Rail Straight length 3000mm, incl one PVC transport tube
Rail Straight length 6000mm, incl one PVC transport tube
Rail Curved radius 900mm. ¼ = 90°, incl one PVC transp. tube
Rail Curved radius 900mm. ⅛ = 45°, incl one PVC transp. tube
Fastening Clamp
Rail Stop
Rail Stop with spirit level
Overhead Attachment 2 pieces
Join Clamp 300mm
Trolley Carriage
Flat Bed with ⅜" threaded bolt to be m,ounted on trolley carriage
Cup Insert 100mm
Electric Drive Unit speed range 1-20cm/sec. with remote control, power cable & transport box
Basic Tripod height 50 - 150cm without PVC transport tube
Table Support 30cm, 2 pieces incl fastening clamp
Table Support 60cm, 2 pieces incl fastening clamp
Monopod
100mm bowl including fastening clamp
Tool Set
Transport Box for complete set
Transport Box for Trolley and accessories Mini Kit
Transport Tube PVC for 750mm Rail
Transport Tube PVC for 1500mm Rail
Transport Tube PVC for 3000mm Rail
Transport Tube PVC for 6000mm Rail
Transport Tube PVC for ¼ Curve
Transport Tube PVC for ⅛ Curve
Transport Tube for Basic Tripod
Cam Rail Twin Trolley incl 2 mounting brackets twin & transport bot
Mounting Bracket as spare
Overhed Attachment twin
Transport Box for Cam Rail Twin Trolley & Accessories

MISCELLANEOUS

Portamount

The Portamount monopod camera support smooths out the bumps. The Portamount ensures that the camera is isolated from vibration and shock, and this will give clear, steady pictures. also the damping effect is fully adjustable.
Model A is for cameras 12-20lbs.
Model B is for cameras 20-35lbs.

Features

- Portamount is low cost and light weight; it weights only 7lbs.
- Height can be adjusted from 24″ to 34″.
- Fully adjustable camera support plate. The single leg of the Portamount monopod is held steady on a non-skid base plate. Within the foot assebmly is a friction ball allowing up to 30° tilt and 360° pan.
- A fluid foot is available as an optional accessory providing even smoother panning.
- Portamout is precision engineered in aluminium, external parts black anodised.
- A six foot helicopter safety line is supplied as standard with spring clasp and quick release pin.

Revpod

Revpod is a invaluable studio accessory, the rotating podium. Fully programmable, with slow-start-stop function, variable speed and pre-set start/stop. Revpod comes with a sturdy case and is powered by 12 volts DC, cable included. It weighs only 10kg.

Leveller CineKinetic
A device enabling you to level your tripod minus its ball levelling head.

Incredible Spreadable - CineKinetic
Tripod Spreader in belt pouch.

Sand Sacks - CineKinetic pack of 6 with sand scoop.

Super Sand Sacks - CineKinetic pack of 2.

Sand Wedges - CineKinetic set of 6.

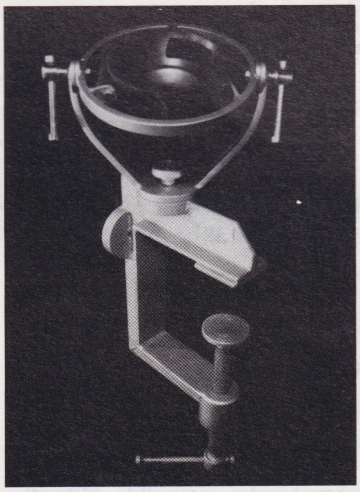
Steadybag Visual Departures Get rock steady images and perfect camera balance on any surface with Steadbag. Steadybags are filled with thousands of polypropylene beads that are double bagged in a rugged, waterproof and spill proof Parapae nylong casing.

Steadybag 7lb support for film and video cameras.

Steadybag Lightweight for small or stills cameras.

Egripment Wind Machine
An electric wind machine with an enormous amount of wind power. This combination of power and portability adds up to a unique piece of equipment. Supplied with a 2 stage motor and can be supplied in 380o or 220V (3 Phase) Total Weight 65kg. Height 95cm

Egripment Camera Clamp



16/35mm CAMERA CLAMP. Ideal for tight locations where tripods can't fit. Its unique advantage is that it permits you to level your cameras at any time under difficult and demanding conditions.
Thanks to its three attachment points it has a decided advantage over ordinary clamps.
It guarantees an absolutely steady image and eliminates the need for heavy and cumbersome tripods.

Specifications

	16mm	35mm
depth	0.10 mtr.	0.21 mtr.
span	0.24 mtr.	0.25 mtr.
weight	3.9 kg	8.0 kg
ball cups	all sizes to fit any type head.	

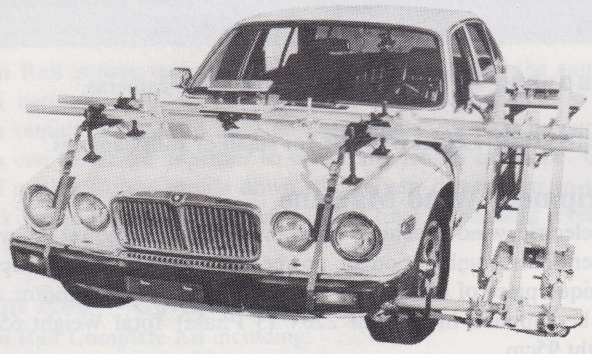
For further information contact

MATHEWS GRIP EQUIPMENT

Mathews have recently celebrated 20 years of business. Due to their very large range of equipment, we have listed just some of their products. Please contact us for further information and specifications.

Mathews Car Mount System

The car mount system can be purchased in various kit forms or in individual components. Virtually any type of mount may be constructed.



Mathews Doorway Dolly

An inexpensive camera dolly narrow enough for most standard doorways. Can also be used as an efficient transporter. Pneumative tyres are standard but can be fitted with track wheels.

Briefcase Dolly

Easy to set up, totally self-contained dolly, with casters, track wheels. Locking push bar and pull handle all in a case which opens into a dolly platform.

Western Dolly

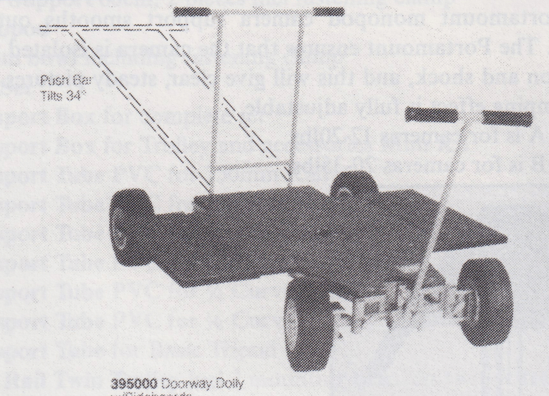
Somewhat similiar to the doorway dolly, but the western is much larger with longer wheels.

Mathews Mini Jib

A portable, versatile offset jib arm that is compatible with all dollies, the mini job may also be mounted on its own heavy duty tripod. The mounting configuration of the mini job is compatible with elemath and may be adapted for for use with Mitchell extension arms are available.

Dolly Track

- **Starter Track** (for straight or curved track)
- **Curved Track** 8′ section
  Straight Track 8′ section
  Straight Track 4′ section
  Straight Track 10′ section
  Track Wedges
  Over Centre Latch
  Flotation Wheels with adaptor plates and case
  Flotation Wheels only, set of 4 (to adapt any Dolly or platform for use on all types of Dolly track)
  Replaceable Track and Protectors
- Dolly track for use with all track, Fisher crab Dolly, Chapman Crab Dolly, Elemack Dolly and Mathews Flotation Wheels.



395000 Doorway Dolly w/Sideboards

LIGHTING

TUNGSTEN 60
DISCHARGE (HMI) 63
PORTABLE (HMI AND TUNGSTEN) 66
LIGHTING CONTROL 70
LIGHTING GRIP EQUIPMENT 72
SUSPENSION SYSTEMS 79
TEXTILES 80
REFLECTORS 83
LIGHTING GELS 84
EXPOSURE METERS 85
GLOBES . . . .
(Due to the extensive range and brands please contact us for details.)

ARRI PORTABLE TUNGSTEN LIGHTING

A 5 model range that are cooler, lighter and simply better.

Arrilite 600

650W Variable Beam Floodlight complete with:

- Accessory Holder
- 4 leaf Barndoor
- Safety Mesh
- 3.5 metre Cable/Inline Switch
- 5/8″ Socket Mounting
- DYR 650W/240V lamp

Accessories
4 leaf Rotating Bardoor (spare)
Handgrip
Safety Mesh (spare)
Set 4 Scrims
Deluxe 3/4 Head and Accessories Case
Dichroic Filter in Mount
Safety Glass

Lamps
DYR (A1/233) 650W 240V Lamp (spare)
DYG 250W 30V Lamp
DYS 600W 120V

Arrilite 800

800W Variable Beam Floodlight complete with:

- Accessory Holder
- 4 leaf Rotating Barndoor
- Safety Mesh
- 3.5 metre Cable/Inline Switch
- 5/8″ Socket Mounting
- DXX 800W/240V Lamp

Accessories
4 Leaf Rotating Barndoor (spare)
Wire Safety Mesh (spare)
Mounted Dichroic Filter
Safety Glass
Set 4 Scrims
Deluxe 3 Head and Accessories Case
Deluxe 4 Head and Accessories Case
Handgrip

Lamps
DXX (P2/13) 800W 240V Lamp (spare)
250W 30V (P1/8) Lamp
FAD 650W 120V

Arrilite 2000

2000W Variable Beam Floodlight complete with:

- Accessory Holder
- 4 Leaf Rotating Barndoor
- Safety Mesh
- 3.5 metre Cable/Inline Switch
- 5/8″ Socket Mounting
- FEX 2000W/240V Lamp

Accessories
4 Leaf Rotating Barndoor (spare)
Wire Safety mesh (spare)
Mounted Dichroic Filter
Safety Glass
Set of 4 Scrims
Deluxe Single Head Case
Deluxe 2 Head & Accessories Case

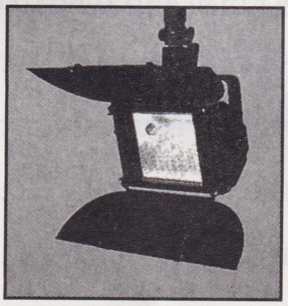
Lamps
FEX (P2/27) 2000W 240V Lamp
FEY 2000W 120V

Arri Mini Flood

complete with:

- 2 Leaf Extendable Barndoor
- Safety Mesh
- 3.5 metre Cable/Inline Switch
- 5/8″ Socket Mounting

Lamps
P2/11 800W 240V
P2/20 1000W 240V
K1 500W 240V
P2/29 1000W 120V



Arri Mini Cyc

Complete with:

- 2 Leaf Extendable Barndoor
- Safety Mesh
- 3.5 metre Cable/Inline Switch
- 5/8″ Socket Mounting

Lamps
P2/20 1000W 240V Lamp
K1 500W 240V Lamp
P2/11 800W 240V
P2/29 1000W 120V

Arrilite Portable Tungsten Kits

There are 8 convenient kit packages available, or you can custom design your own collection of Arrilites, plus Juniors, Mini Floods or Mini Cyc's to create your ideal Film/Photo/TV selection for Studio or out-and-about.

Pro-Kit 1

comprising:
3 x Arrilite 650W
3 x Rotating Barndoor
3 x Stands
3 x 4 Scrim Set
3 x DYR 650W/240V Lamp
1 x Kit Case

Pro-Kit 3

comprising:
3 x Arri "Junior" 500W Spotlights
3 x Rotating Barndoor

Pro-Kit 3 cont.
3 x Stands
3 x Diffuser Frame
3 x CP82 500W/240V Lamp
1 x Kit Case

Pro-Kit 30V Battery Kit
comprising:
1 x Arrilite 600
1 x 250W/30V Lamp
1 x 4 Leaf Rotating Barndoor
1 x Safety Mesh
1 x Dichroic Filter
1 x 30V Battery/Charger
1 x Handgrip
1 x Carrying Case

Arrilite 800 x 4 Head Kit
comprising:
4 x Arrilite 800
4 x Accessory Holder
4 x 4 Leaf Barndoor
4 x Safety Mesh
4 x Stands
1 x Super Clamp with 5/8″ Spigot
1 x Set 4 Scrims
4 x 800W 240V Lamp
1 x Aluminium Kit Case

Arrilite 800 x 3 Head Kit
comprising:
3 x Arrilite 800
3 x Accessory Holder
3 x 4 leaf Barndoor
3 x Safety Mesh
3 x Stands
3 x 800W 240V Lamp
1 x Set 4 Scrims
1 x Aluminium Kit Case

Arrlite 800 x 3 Head Budget Kit
comprising:
3 x Arrilite 800
3 x Accessory Holder
3 x Barndoor
3 x Safety Mesh
3 x Stands
3 x 800W 240V Lamp
1 x Case

Arrilite 2000 Single Kit
comprising:
1 x Arrilite 2000
1 x Accessory Holder
1 x 4 Leaf Barndoor
1 x 2000W 240V Lamp
1 x Aluminium Kit Case

Arrilite 2000 x 2 Head Kit
comprising:
2 x Arrilite 2000
2 x Accessory Holder
2 x 4 Leaf Barndoor
2 x Safety Mesh
2 x 2000W 240V Lamps
1 x Set 4 Scrims
1 x Aluminium Kit Case

ARRI "JUNIOR" TUNGSTEN FRESNEL SPOTLIGHTS
Where size and weight is at a premium, Arri Juniors reduce both and maintain quality.

Arri "Junior" 300/500W Manual Spotlight
complete with:
- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- 3.5 metres, 3 core Cable • Inline Switch
- GY9.5 Lampholder • Stirrup with 5/8″ socket
- CP81 300W/240V lamp

Accessories
4 Leaf Rotatable Barndoor (spare)
Diffuser Frame (spare)
Wire Guard
Set 4 Scrims
Snoot (Variable Aperture)

Lamps
CP81 300W/240V Lamp
CP82 500W/240V Lamp

Arri "Junior" 650W Manual Spotlight
complete with:
- 4 Leaf Barndoor
- Diffuser Frame
- 3.5 metres 3 core Cable
- Inline Switch
- GY9.5 Lampholder
- Stirrup with 5/8″ socket
- CP89 650W/240V Lamp

Accessories:
4 Leaf Rotatable Barndoor (spare)
Diffuser Frame (spare)
Wire Guard
Set 4 Scrims
Snoot (Variable Aperture)

Lamps
CP89 650W/240V Lamp
CP82 500W/240V Lamp

Arri "Junior" 1 KW Manual Spotlight
complete with:
- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- 7 metres 3 core Cable
- Inline Switch
- GY22 Bi-Post Lampholder
- Stirrup with 5/8″ socket/1-1/8″ spigot

Accessories
4 Leaf Rotatable Barndoor (spare)
8 Leaf Rotatable Barndoor
Diffuser Frame (spare)
Set 4 Scrims
Snoot (Variable Aperture)

Lamp
CP40/71 1000W/240V Lamp

Arri "Junior" 2 KW Manual Spotlight
complete with:
- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- Wire Guard
- 7 Metres 3 core Cable
- Inline Switch
- G38 Lampholder
- Stirrup with 1-1/8″ TV Spigot

Accessories
4 Leaf Rotatable Barndoor (spare)
8 Leaf Rotatable Barndoor
Set 4 Scrims
Diffuser Frame (spare)
Snoot (Variable Aperture)

Lamps
CP41/073 2000W/240V Lamp

Arri "Junior" 5 KW Manual Spotlight
complete with:
- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- Wire Guard
- On/Off Switch
- G38 Lampholder
- Stirrup with 1-1/8″ Spigot

Accessories
4 Leaf Barndoor (spare)
8 Leaf Barndoor
Diffuser Frame (spare)
Snoot
Set Scrims
Outrig Colour Frame

Lamp
CP29/85 5000W/240V Lamp

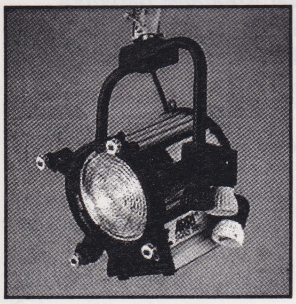
STUDIO TUNGSTEN FRESNEL SPOTLIGHTS

Provide "no compromise" quality of performance with exceptional controllability.

Studio 1KW Manual Spotlight

complete with:

- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- Wire Guard
- 7m 3 core Cable
- Inline Switch
- G22 Bi-Post Lampholder
- Stirrup with 1-1/8″ TV Spigot



Studio 1KW Pole Operated Spotlight

complete with:

- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- Wire Guard
- 2.1m 3 core Cable
- G22 Bi-Post Lampholder
- Stirrup with 1-1/8″ TV Spigot

Accessories

4 Leaf Barndoor (spare)
Diffuser Frame (spare)
Snoot
Set 4 Scrim
Operating Pole 0.95-2.5m
Operating Pole 1.4-4.0m

Lamp

CP40/71 1000W/240V Lamp

Studio 2KW Manual Spotlight

complete with:

- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- Wire Guard
- 7m 3 core Cable
- Inline Switch
- G38 Bi-Post Lampholder
- Stirrup with 1-1/8″ TV Spigot

Studio 2KW Pole Operated Spotlight

complete with:

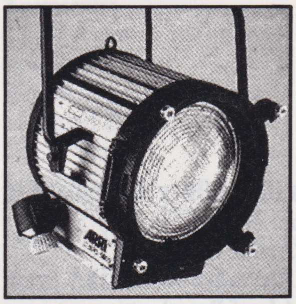
- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- Wire Guard
- 2.1m 3 core Cable
- G38 Bi-Post Lampholder
- Rotary Switch
- Stirrup with 1-1/8″ TV Spigot

Accessories

4 Leaf Barndoor (spare)
Diffuser Frame (spare)
Snoot
Set 4 Scrims
Operating Pole 0.95-2.5m
Operating Pole 1.40-4.0m

Lamp

CP41/73 2000W/240V Lamp



Studio 5KW Pole Operated Spotlight

complete with:

- 4 Leaf Rotatable Barndoor
- Diffuser Frame
- Wire Guard
- 2.1m 3 core Cable
- G38 Bi-Post Lampholder
- Rotary Switch
- Stirrup with 1-1/8″ TV Spigot

Accessories

- 4 Leaf Barndoor (spare)
- 8 Leaf Barndoor
- Diffuser Frame (spare)
- Outrig Colour Frame
- Snoot
- Set 4 Scrims
- Operating Pole 0.95-2.5m
- Operating Pole 1.40-4.0m

Lamp

CP29/85 5000W/240V Lamp

For further information contact

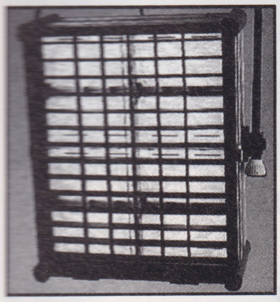
ARRI SOFTLIGHTS

A totally new design concept gives uniquely smooth, soft, large, even light.

Arri Manual 5KW Softlight

complete with:

- Egg Crate
- Colour Frame
- 7 metre 3 core Cable
- On/Off Switches
- Stirrup with 1-1/8″ Spigot



Arri Pole Operated 5KW Softlight

complete with:

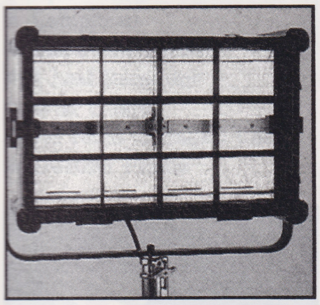
- Egg Crate
- Colour Frame
- 7 metre 3 core Cable
- Rotary Switch
- Stirrup with 1-1/8″ Spigot

Lamps
P2/12 1250W 240V
P2/7 1000W 240V

Arri Manual 2.5KW Softlight

complete with:

- Egg Crate
- Colour Frame
- 7 metre 3 core Cable
- On/Off Switch
- Stirrup with 1-1/8″ Spigot



Arri Pole Operated 2.5KW Softlight

complete with:

- Egg Crate
- Colour Frame
- 7 metre 3 core Cable
- Rotary Switch
- Stirrup with 1-1/8″ Spigot

Accessories
5kW Egg Crate & Colour Frame (spare)
2.5kW Egg Crate and Colour Frame (spare)
Operating Pole 0.95m-2.5m
Operating Pole 1.40m-4.0m

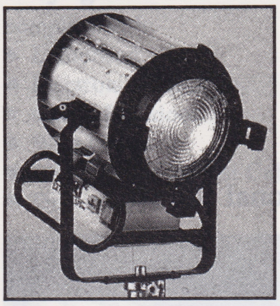
ARRI DAYLIGHT HMI FRESNEL SPOTLIGHTS

HMI optical brighteners with not a flicker of concern.

Daylight 575 "Flicker Free" System

complete with:

- Lamphead
- Electronic Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame



Arri Daylight 575 Conventional System

complete with:

- Lamphead
- Compact Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame

Accessories
7 metre (25ft) Head to Ballast Cable
15 metre (50ft) Head to Ballast Cable
Cable
4 Leaf Barndoor (spare)
Diffuser Frame (spare)
Set 4 Scrims

Lamp
HMI Lamp 575W

Arri HMI Louvre Shutter

Arri Daylight Compact 575 "Flicker Free" System

complete with:

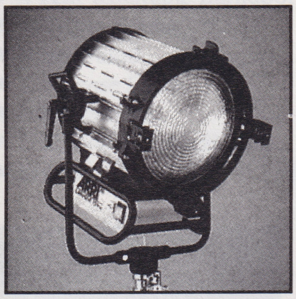
- Lamphead for single ended globe
- Electronic Ballast
- 4 Leaf Barndoor
- 7m Head to Ballast Cable
- Diffuser Frame

Arri Daylight Compact 575 Conventional System

complete with:

- Lamphead for single ended globe
- Compact Ballast
- 4 Leaf Barndoor
- 7m Head to Ballast Cable
- Diffuser Frame

Arri Daylight 1200 "Flicker Free" System
complete with:
- Lamphead
- Electronic Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7M Head to Ballast Cable
- Diffuser Frame



Arri Daylight 1200 Conventional System
complete with:
- Lamphead
- Compact Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7M Head to Ballast Cable
- Diffuser Frame

Accessories
7 metre (25ft) Head to Ballast Cable
15 metre (50ft) Head to Ballast Cable
4 leaf Barndoor (spare)
Diffuser Frame (spare)
Set 4 Scrims

Lamp
HMI Lamp 1200W

Arri HMI Louvre Shutter
Daylight Compact 1200 "Flicker Free" System
complete with:
- Lamphead for single ended globe
- Electronic Ballast
- 4 Leaf Barndoor
- 7M Head to Ballast Cable
- Diffuser Frame

Arri Daylight Compact 1200 Conventional System
complete with:
- Lamphead for single ended globe
- Compact Ballast
- 4 Leaf Barndoor
- 7m Head to Ballast Cable
- Diffuser Frame

Arri Daylight 2500 "Flicker Free" System
complete with:
- Lamphead
- Electronic Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame

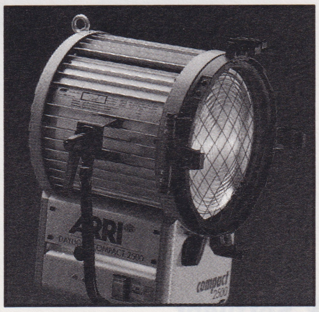
Arri Daylight 2500 Conventional System
complete with:
- Lamphead
- Compact Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame

Accessories
7 metre (25ft)Head to Ballast Cable
15 metre (50ft) Head to Ballast Cable
4 leaf Barndoor (spare)
Diffuser Frame (spare)
Set 4 Scrims

Lamp
HMI Lamp 2500W

Louvre Shutters

Arri HMI Louvre Shutter
Arri Daylight Compact 2500 Flicker Free System
complete with:
- Lamphead for single ended globe
- Electronic Ballast
- 4 Leaf Barndoor
- 7m Head to Ballast Cable
- Diffuser Frame



Arri Daylight Compact 2500 Conventional System
- Lamphead for single ended globe
- Compact Ballast
- 4 Leaf Barndoor
- 7m Head to Ballast Cable
- Diffuser Frame

Daylight 4000 "Flicker Free" System
complete with:
- Lamphead

Daylight 4000 "Flicker Free" System cont.

- Electronic Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame

Arri Daylight 4000 Conventional System

complete with:

- Lamphead
- Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame

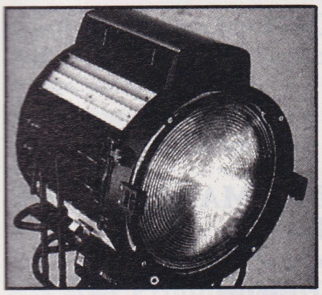
Accessories
7 metre (25ft) Head to Ballast Cable
15 metre (50ft) Head to Ballast Cable
4 leaf Barndoor (spare)
Diffuser Frame (spare)
Set 4 Scrims
Arri HMI Louvre Shutters

Lamp
HMI Lamp 4000W

Daylight 6000 "Flicker Free" System

complete with:

- Lamphead
- Electronic Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame



Arri Daylight 6000 Conventional System

complete with:

- Lamphead
- Ballast
- 4 Leaf Barndoor
- Wire Guard
- 7m Head to Ballast Cable
- Diffuser Frame

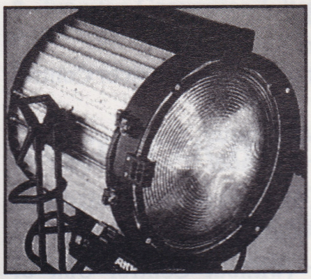
Accessories
7 metre (25ft) Head to Ballast Cable
15 metre (50ft) Head to Ballast Cable
4 leaf Barndoor (spare)
Diffuser Frame (spare)
Set 4 Scrims
Arri HMI Louvre Shutter

Lamp
HMI Lamp 6000W

Daylight 12000 "Flicker Free" System

complete with:

- Lamphead
- Electronic Ballast
- 4 Leaf Barndoor
- Wire Guard
- 15m Head to Ballast Cable
- Diffuser Frame



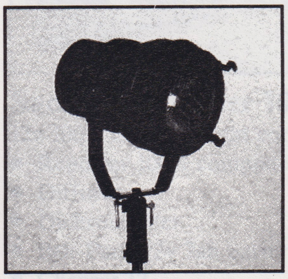
Arri Daylight 12000 Conventional System

complete with:

- Lamphead
- Ballast 220/240V 50/60Hz
- 4 Leaf Barndoor
- Wire Guard
- 1.5m Head to Ballast Cable

Accessories
15 metre (50ft) Head to Ballast Cable
4 Leaf Barndoor (spare)
Diffuser Frame (spare)
Set 4 Scrims

Lamp
HMI Lamp 12000W



Arrisun 12, Par 64 Discharge Luminaire

Rugged, easy to operate lamphead for HMI-CID-CSI Sealed Beam Discharge Lamps.

Arrisun 12 System

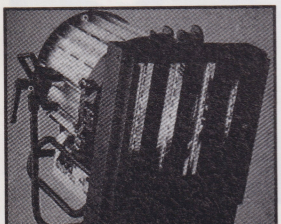
complete with:

- Lamphead
- 1200W Compact Ballast
- 7m Head to Ballast Cable
- Transport Case for Lampheads and lenses
- 4 x lens Holders
- Set of Convertor Lenses
- 4 Leaf Barndoor

Arrisun 12 Lamphead Only

Accessories
4 Leaf Barndoor
Lens Holder
Set 4 Convertor Lenses
Transport Case for Lamphead and 4 Lens Holders
7m (25ft) Head to Ballast Cable
15m (50ft) Head to Ballast Cable

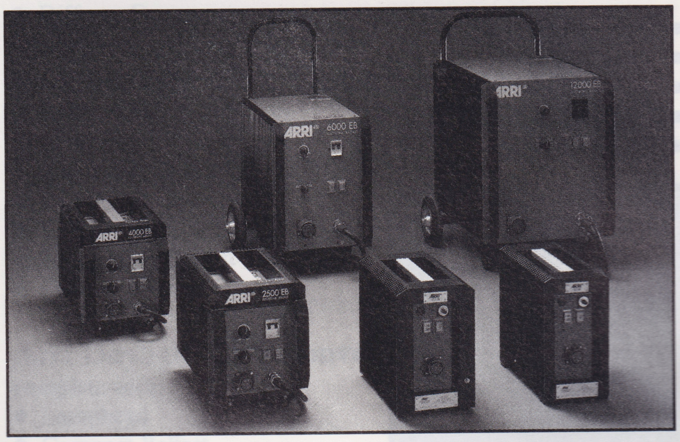
Lamps
HMI 1200W PAR 64 Lamp
1200W CID PAR 64 Lamp



ARRI HMI Louvre Shutters

575W Manual/Pole Operated Louvre Shutter
575W Motorised Louvre Shutter (without Control Unit or Control Cable)
1200W Manual/Pole Operated Louvre Shutter
1200W Motorised Louvre Shutter (without Control Unit or Control Cable)
2500W Manual/Pole Operated Louvre Shutter
2500W Motorised Louvre Shutter (without Control Unit or Control Cable)
4000/6000W Manual/Pole Operated Louvre Shutter
4000/6000W Motorised Louvre Shutter (without Control Unit or Control Cable)
Control Unit for Motorised Louvres with Fischer Connector and 5m Cable
5m Control Cable
1.5m Control Cable
30m Control Cable

ARRI ELECTRONICS BALLASTS



The new technically advanced, Arri Electronic Ballast range totally eliminates strobing and flicker in filming regardless of camera speed or shutter angle. The series is highly versatile for maxium advantage in all circumstances.

All the ballasts automatically self-adjust within a voltage range of 195–250V and can be electronically dimmed from 100% to 50% of light output.

The ballasts* have a convenient switching to maintain noiseless flicker free operation at either 24/25 fps useing the appropriate shutter angle, with a low noise sine wave, or a "square wave" at variable speeds and shutter angles when sync sound is irrelevant.

* except 575W and 1200W models

Arri Electronic 575 Ballast
Arri Electronic 1200 Ballast
Arri Electronic 2500 Ballast
Arri Electronic 4000 Ballast
Arri Electronic 6000 Ballast
Arri Electronic 12000 Ballast

PORTABLE HMI BATTERY/MAINS LIGHTS

Sachtler Reporter 125DB Kit

30v 125w HMI Battery Light complete with:

- Lamphead
- Batronic Battery Ballast
- Tungsten Conversion Filter
- Diffuser
- Unicharger
- Belt-Pack 30v 4.5ah Battery
- Kit Case

Accessories
Cameraclamp
Umberella
Netronic 125 Mains Ballast

Sachtler Reporter 125DN Kit

240v 125w HMI Mains Light complete with:

- Lamphead
- Netronic Mains Ballast
- Tungsten Conversion Filter
- Diffuser
- Kit Case

Accessories

Umberella

Cameraclamp

Sachtler Reporter 270DB Kit

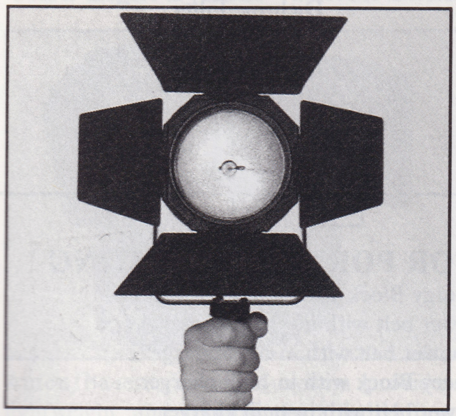
30v 270w HMI Battery Light complete with:

- Lamphead
- Batronic Battery Ballast
- Tungsten Conversion Filter
- Diffuser
- Handle
- Unicharger
- Belt-Pack 30v 7ah Battery
- Kit Case

Accessories

Umberalla

Netronic 270 Mains Ballast



Sachtler Reporter 270DN Kit

240v 270w HMI Mains Light complete with:

- Lamphead
- Netronic Mains Ballast
- Tungsten Conversion Filter
- Diffuser
- Handle
- Kit Case

Accessories

Umberalla

Sachtler Production 575D2 Kit

240v 575w HMI Mains Light complete with:

- Lamphead
- Ballast
- Diffuser
- Tungsten Conversion Filter
- Kit Case

Sachtler Production 575DN Kit

240v 575w HMI Mains Light complete with:

- Lamphead
- Netronic Ballast
- Diffuser
- Tungsten Conversion Filter
- Kit Case

Sachtler Production 1200D2 Kit

240v 1200w HMI Mains Light complete with:

- Lamphead
- Ballast
- Diffuser
- Tungsten Conversion Filter
- Kit Case

Sachtler Production 1200DN Kit

240v 1200w HMI Mains Light complete with:

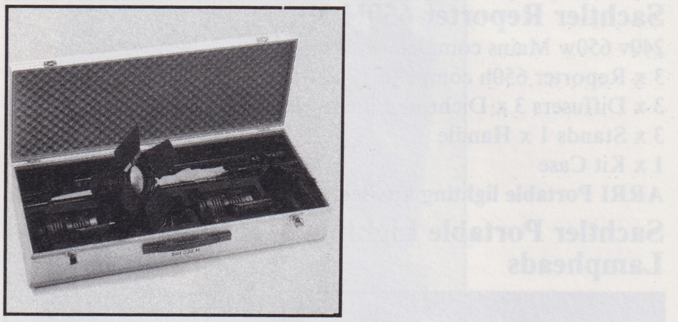
- Lamphead
- Netronic Ballast
- Diffuser
- Tungsten Conversion Filter
- Kit Case

BATTERY LIGHTING KITS – TUNGSTEN

Sachtler Reporter 100H4 Kit

12v 100w Battery Light complete with:

- Reporter 100H complete
- Diffuser
- Dichroic filter
- Belt-Pack 12v 4.5ah battery
- Charger 12
- Kit Case



Sachtler Reporter 100H7 Kit

12v 100w Battery LIght complete with:

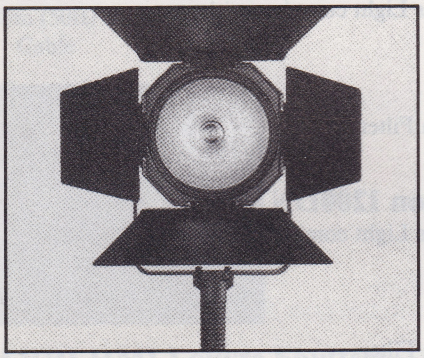
- Reporter 100H complete
- Diffuser
- Dichroic filter
- Belt-Pack 12v 7ah battery
- Charger 12
- Kit Case

Sachtler Reporter 250H7 Kit

12v 250w Battery Light complete with:

- Reporter 250H complete
- Diffuser
- Dichroic filter
- Belt-Pack 30v 7ah battery
- Unicharger
- Kit Case

Sachtler Reporter 250H4 Kit
30v 250w Battery Light complete with:
- Reporter 250H complete
- Diffuser
- Dichroic filter
- Belt-Pack 30v 4.5ah battery
- Unicharger 12
- Kit Case



Sachtler Reporter 250H
30v 250w portable battery light complete with:
- Barndoor
- Safety Glass Lamp
- EPL Lamp

Accessories
Dichroic Filter
Diffuser
Cameraclamp
Kit Case

Sachtler Reporter 300H
240v 300w portable light complete with:
- Barndoor
- Safety Glass
- A1/249 Lamp

Accessories
Dichroic Filter
Diffuser
Cameraclamp
Umbrella
Kit Case

Sachtler Reporter 650H
240v 650w portable light complete with:
- Barndoor
- Safety Glass
- CP89 Globe

Accessories
Dichroic Filter
Diffuser
Umbrella
Kit Case

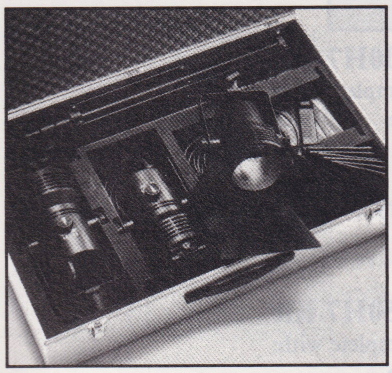
MAINS PORTABLE LIGHTING KITS – TUNGSTEN

Sachtler Reporter 300H Kit
240v 300w Mains complete with:
3 x Reporter 300H complete
3 x Diffusers 3 x Dichroic Filters
2 x Socket 16/1 2 x stands
1 x Umbrealla 1 x Umberella Mount
1 x Kit Case

Sachtler Reporter 650H Kit
240v 650w Mains complete with:
3 x Reporter 650h complete
3 x Diffusers 3 x Dichroic Filters
3 x Stands 1 x Handle
1 x Kit Case

ARRI Portable lighting kits see, "Tungsten Lights" this section

Sachtler Portable Lighting – Tungsten Lampheads

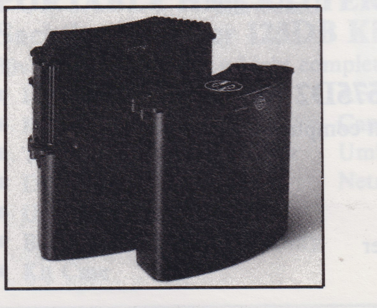


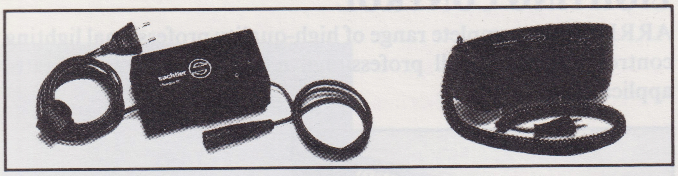
Sachtler Reporter 100H
12v 100w portable battery light complete with:
- Barndoor
- Safety Glass
- FCR 12v 100w 1 amp

Accessories
Dichroic Filter
Diffuser
Cameraclamp
Kit Case

BATTERIES FOR PORTABLE LIGHTING
CINE 60 12v 7ah Energy Block with in-built charger
CINE 60 12v 7ah power belt with in-built charger
CINE 60 13.2v 7ah power belt with in-built charger
CINE 60 30v 7ah Enery Block with in-built charger
CINE 60 30v 7ah power belt with in-built charger
For complete battery listing refer Section A

Satchler 12V 4.5AH Belt-pack
Satchler 12V 7AH Belt-pack
Satchler 30V 4.5AH Belt-pack
Satchler 30V 7AH Belt-pack

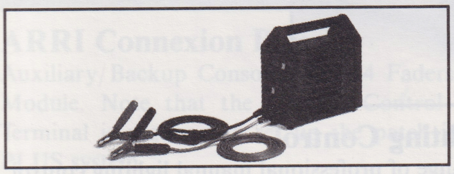


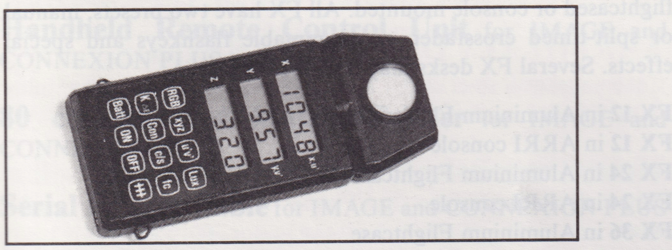


Charger 12 **Unicharger**

General Accessories – Sachtler

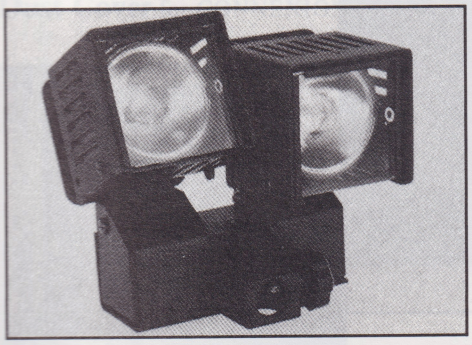
Umberella
Kit Case
Adaptor 12/30 car battery adaptor
Adaptor 12/125 charging adaptor





Arri Portable Lighting See "Tungsten Lights" this section

Ultra Light System - Anton Bauer



Anton/Bauer's Ultralight system provides extremely compact, lightweight, and versatile portable lighting. Ultralight's patented quick change head module filters and focus adaptors allow instant selection of bulb power and beam angle.

The high efficiency, low voltage bulbs provide economical on-camera lighting eliminating the need for cumbersome belts and cables. Unlike other lights, the UltraLight can be used with either 12 volt or 30 volt lamps.

ULS. UltraLight Single. Single base and head module. Includes one (1) BAB 24 watt bulb.

ULD. UltraLight Dual. Dual base withd two head modules, two switches, and single power input. Includes two (2) BAB 25 watt bulbs. Bulb voltages must be matched. Total power draw not to exceed 100 watts.

UL-HM UltraLight Head Module. Extra quick-change module to house alternate or spare bulbs.

ULAC, UltraLight AC Power Supply. Compact AC power supply allows use of low voltage bulbs (12-14v) where AC power is available. Maximum 90 watts of light output (one or two bulbs). 115/230v 50/60 Hz. 12-14 VAC for lighting applications only. (Requires ULC-LAC cable listed below).

UL-WA. UltraLight Wide Angle Adapter. Converts both spot bulbs and medium flood bulbs into full flood (36°) patterns. A very efficient optical device that provides an extremely smooth and even patter that will cover the widest angle zoom lenses.

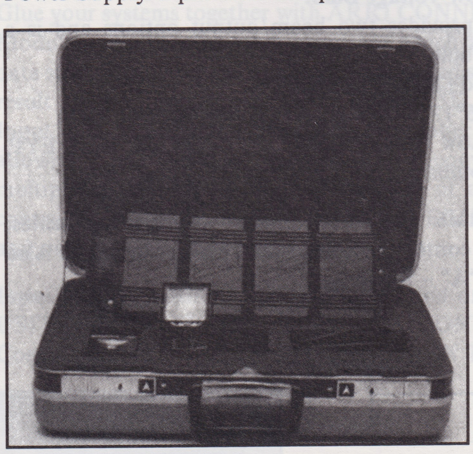
UL-DF. UltraLight #1 Diffuser. For use with spot bulbs. Lowers light output by one "F" stop.

UL-DC. UltraLight Dichroic Filter. Converts output of all bulbs listed to match 5500° K daylight.

UL-BD. UltraLight Barn Door Kit. Includes two hinged barn doors to fit UltraLight.

Lighting Studs - Ultralight

BR STUD ¼. For all cameras with ¼-20 threaded accessory hold.
BR STUD ⅜. For all cameras with ⅜-16 threaded accessory hold.
BR SHOE. For all cameras with microphone/accessory shoe.
BR UNIV. Universal mount that clamps onto the handle of virtually any camera.
BR U2. Similiar to BR UNIV but permits mounting of two UltraLight.
UL-HH. UltraLight handle with ⅝" stud for all camera hand-held applications.
ULC-L 5 foot cable for 12–14 volt applications. 5 pin male to 2 pin XLR female.
ULC-30 5 foot cable for 30 volt applications. 2 pin male to 2 pin XLR female.
ULC-LAC 8 foot cable for operating UltraLight from ULAC Power Supply. 2 pin male to 2 pin XLR female.



UltraKit 30 Volts. Complete 30 volt lighting kit:

- UltraLight Single • Ultralight Dual

Kits also include the following:

- 30/13 Battery Belt, 30 volt, 4 AH (13 volt, 8 AH switchable) NiCad battery belt. Built in 115-230 volt overnight charger.
- ULC-30.5 foot cable, 2 pin Amphenol male to 2 pin XLR female.
- One 30 volt bulb with Single UltraLight Kit.
- Two 30 volt bulbs with Dual UltraLight Kit.
- Heavy duty case with custome fit foam.

Filters and spare head modules may be purchased separately. 30/13 Battery Belt may be charged in 1 hour with the Lifesaver Fast Charger using the CA-30 charge cable.

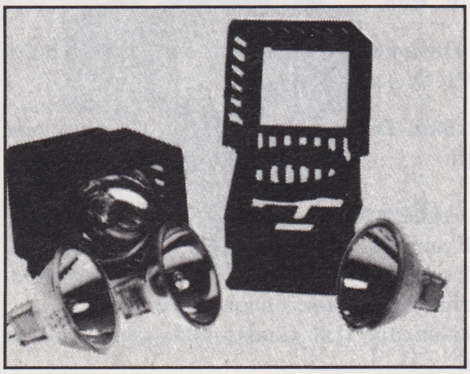
UltraKit. Complete 12 volt lighting kit:

- UltraLight Single • Ultralight Dual

Kits also include the following:

- Power Strap 12 volt, 4 AH NiCad fast charge battery belt with detachable ULC-L power cable
- Wall-type Micro Charger
- One (Single UltraKit) or two (Dual UltraKit) 12 Volt BAB 25W Flood Bulb
- Heavy duty case with custom fit foam interior.

Bulbs for UltraLight



UltraLight head module securely holds bulbs. Removable lighthead module permits field changes without direct handling of bulb.

Triple Purpose Low Voltage Bults The ESX, EYR and EYF/FPA bulbs provide three beam/output options.

1. Spot (15°) - plain bulb. 2 Medium Spot (approximates 21°) with # Diffuser (UL-DF).
2. Flood (36°) with Wide Angle Adapter (UL-WA), which covers most zoom lenses in the extreme wide position.

Dual Purpose Low Voltage Bulb.

The EXZ bulb provides two beam/output options and is a good all around bulb.

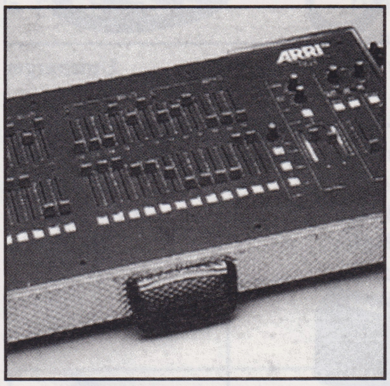
1. Medium Flood (24°) - plain bulb
2. Full Flood (36°) - with Wide Angle Adpater (UL-WA)

Single Purpose Low Voltage Flood Only Bulbs. The BAB, EYP, and EYC/FPB bulbs provide full flood (36°) plain bulb.

For further details on Anton Bauer accessories, cables, adaptors, Please contact your John Barry office or agent. Also refer to Section "A" – Batteries

LIGHTING CONTROL

ARRI offers a complete range of high-quality professional lighting control systems for all professional television, film and theatre applications.

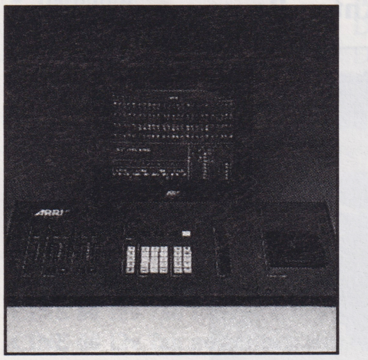


FX Manual Lighting Control

The ARRI FX is a range of professional manual lighting control, flightcased or console mounted. All FX have two presets, manual or split-timed crossfader, programmable flashkeys and special effects. Several FX desks may be linked together.

FX 12 in Aluminium Flightcase
FX 12 in ARRI console
FX 24 in Aluminium Flightcase
FX 24 in ARRI console
FX 36 in Aluminium Flightcase
FX 36 in ARRI console

Memory Lighting Control Systems



ARRI Image

The ARRI IMAGE is a firm favourite of smaller theatres and TV studios. The IMAGE facilities include Output, Blind, Setup and HELP, displays, dual overlapping playbacks, touch sensitive level bar and many other features.

ARRI Image 60 Channel Memory Lighting Control Console

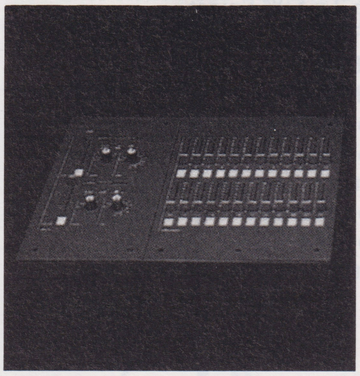
with 60 Channels, 192 digital outputs, and Floppy Disc Drive.

ARRI Image 100 Memory Lighting Control Console

complete with: 100 Channels, and 192 Digital Outputs. Including 3.5″ Floppy Disc Drive and Remote Control Interface Card.

IMAGE 14″ RGB Colour Monitor with anti-glare screen and tilt/swivel base.

12″ Monochrome Monitor. May be used either as a remote monitor or as a lower cost system monitor option.



ARRI Connexion Plus

Auxiliary/Backup Console, with 24 Faders and Special Effects Module. Note that the Remote Control Unit or Connexion Terminal is required to set up the patch in the CONNEXION PLUS system.

Handheld Remote Control Unit for IMAGE and CONNEXION PLUS

80 column Dot Matrix Printer for IMAGE and CONNEXION PLUS

Serial Printer Cable for IMAGE and CONNEXION PLUS

Dust Cover for IMAGE Console

Dust Cover for Colour Monitor

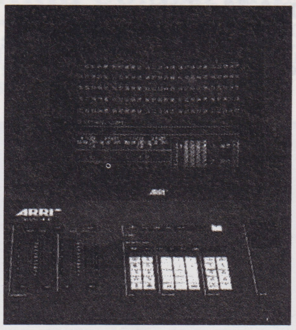
Dust Cover for CONNEXION PLUS console

Arri Impuls

IMPULS is a unique mid-range lightboard, ideally suited to any application where flexibility is at a premium. With 108 channels and submasters, IMPUS can be learned in a few minutes, and used like a rockboard, with pacthing to as many as 512 dimmers. At the same time, IMPULS has all the features of our high-end IMAGINE system, including 2 playback pairs, macros, effects, MIDI, wired or infra red remote control, and the ARRI Designer's Graphic Tablet.

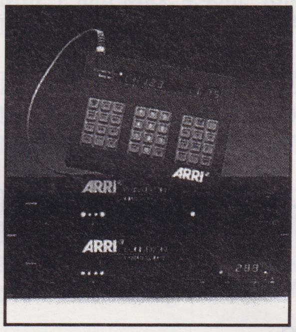
Impuls Lighting Control Console

complete with:
108 Channels/Submasters & Disc Drive



ARRI Imagine

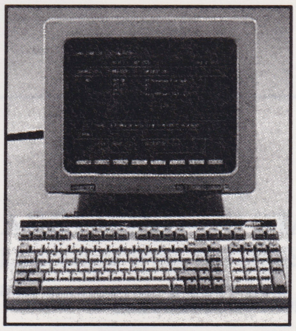
At either 250 or 500 channels, IMAGINE is a ture "operator's board" for larger studios and theatres, IMAGINE can be be supplied in a wide variety of formats for many different applications. Whether the requirement is for a major opera house with multiple processing and designer workstations, or as a "black box" in a robot studio or theme park, there will be solution to your system design problem in the ARRI IMAGINE range.



ARRI Connexion

Glue your systems together with ARRI CONNEXION! The Input Module is a powerful patch processor which accepts a DMX512 data stream and up to 96 analogue inputs, and sends the combined result to the dimmers, via USITT DMX512. Additional Slave Input Modules boost the maximum number of inputs to 512, allowing large analogue systems to be conveniently patched, multiplexed, and piled on to the output of a modern memory controller. The Output Module receives DMX512 dimmer data and outputs up to 96 dimmer drive signals.

Input Module, with 96 analogue inputs and one digital input (to USITTS DMX512), for use with the CONNEXION Remote Control Unit (Y1.CR001.0) or CONNEXION TERMINAL.



ARRI Connexion Terminal

including monochrome monitor, keyboard and interface cable. Permits patching and labeling of dimmers and display of all system information.

ARRI Connexion Slave Input Module

complete with: 96 Analogue inputs. Up to five Slaves may be used to extend the number of analogue inputs handled by one Input Module to a maximum of 512.

ARRI Connexion Remote Control Unit

The RCU works with all ARRI Memory Lighting Control Systems, the CONNEXION Input Module and CONNEXION PLUS

ARRI Connexion Output Module

complete with:
96 Analogue Outputs, to drive dimmers with control voltages up to 12.5 volts, positive or negative. (Receives digital dimmer data to USITT DMX512).

LIGHTING GRIP EQUIPMENT

ARRI CENTURY STANDS

Century Stands are designed to support Flags and Open Ends for precise control of the light beam.

40″ Century Stand with Sliding Leg

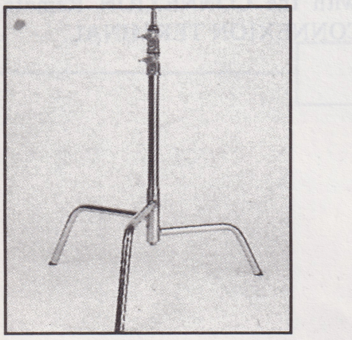
Min. 1.35m Max. 3.30m Top Fixing: 5/8″ Pin

40″ Century Stand with Detachable Turtle Base

Min. 1.35m Max. 3.30m Top Fixing: 5/8″ Pin

30″ Century Stand with Sliding Base

Min. 1.09m Max. 2.5m Top Fixing: 5/8″ Pin



Century and Overhead Stand Accessories

Turtle with 1-1/8″ Socket
40″ Double Riser Column for Turtle with 1-1/8″ Spigot
Double Arri 1/2″ Grip Head
Arri 2-1/2″ Grip Head with 5/8″ Socket
Snap-In Grip head with 5/8″ Spigot
Snap-In Articulating Arm with Spring Clamp and 5/8″ Spigot
Snap-In Articulating Arm with 2 x 5/8″ Spigot
Mini Flextension for Dots & Fingers
Maxi Flextension for Scrims/Flags
Arri 4-1/2″ Grip Head with 1-1/8″ Spigot and 1-1/8″ socket
20″ Extension Arm with Gobo Head only
20″ Extension Arm with Gobo & Grip Head
Double 20″ Extension Arm with Gobo & Grip Heads
40″ Extension Arm with Gobo Head only
40″ Extension Arm with Gobo & Grip Head
Double 40″ Extension Arm with Gobo & Grip Heads
Cameraman's Flextension
Kit Contains:
Flextension
Adaptors
Black Plastic Flag

ARRI HEAVY DUTY BABY STANDS

Chrome plated steel Baby Roller and Heavy Duty Aluminium baby Stands have been designed for all occasions.

Heavy Duty Baby Double Riser Stand

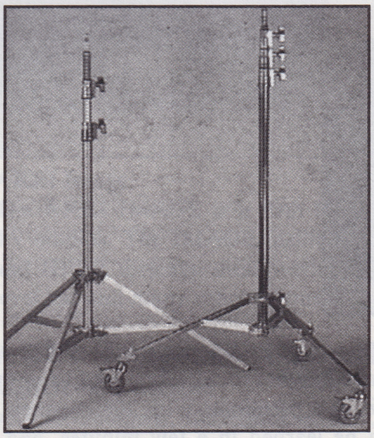
Min. 0.95m Max. 2.70m. Top Fixing: 5/8″ Spigot.
Max. Load: 10kg. To Suit: Arrilites Junior 300/650/1kW

Heavy Duty Baby Triple Riser Stand

Min. 1.14m Max. 3.82m. Top Fixing: 5/8″ Spigot
Max. Load: 10kg. To Suit: Arrilites Junior 300/650/1kW

Baby Roller Stand Double Riser with Braked Wheels

Min. 1.22m Max. 2.96m. Top Fixing: 5/8″ Spigot
Max. Load: 10kg. To Suit: Arrilites Junior 300/650/1kW

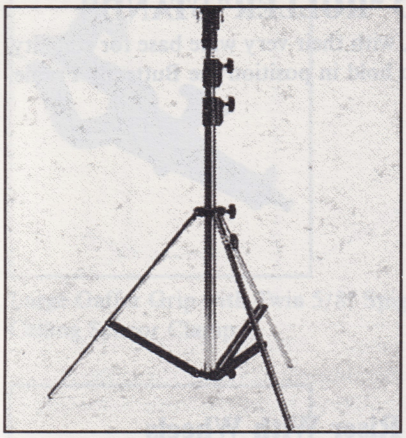


Baby Roller Stand Triple Riser with Braked Wheels

Min. 1.30m Max. 4.08m. Top Fixing: 5/8″ Spigot
Max. Load: 10kg. To Suit: Arrilites Junior 300/650/1kW

ARRI JUNIOR STANDS

The Junior Rollers and Universal Steel Stand have been primarily designed for studio work, and to take the Junior range of Fresnel Spotlights.



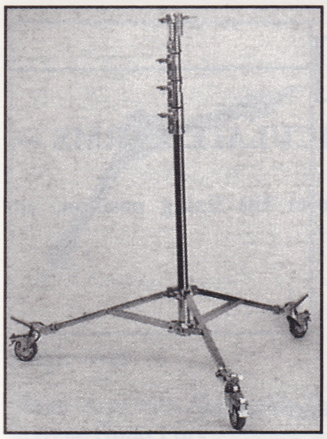
Universal Steel Stand with Lazy Leg

Min. 1.24m Max. 3.15m. Top Fixing: Universal 5/8″ Spigot 1-1/8″ Socket. Max. Load: 20kg

To Suit: Junior 2kW/5kW Daylight 1.2kW 2.5kW Junior 300/650/1kW Braked Wheels for AS.5 Stand

Junior Roller Stand Triple Riser with Braked Wheels

Min. 1.40m Max. 3.75m. Top Fixing: 1-1/8″ Socket
Max. Load: 40kg. To Suit: Junior 2kW/5kW/10kW
Daylight 1.2kW, 2.5kW, 4kW

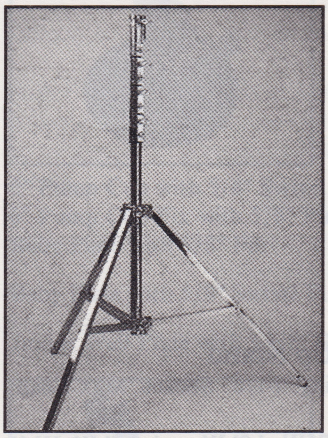


Junior Roller Stand - Double Riser with Braked Wheels

Min. 1.35m Max. 3.10m. Top Fixing: 1-1/8″ Socket
Max. Load: 40kg. To Suit: Junior 2kW/5kW/10kW
Daylight 1.2kW, 2.5kW, 4kW

ARRI COMBO STANDS

"COMBO" Stands are designed to support reflectors or lighting fixtures. The stands have universal heads (5/8″ spigot/1-1/8″ socket). Specifically designed for location production.



Lightweight Combo Triple Riser with Lazy Leg

Min. 1.50m Max. 4.40m. Top Fixing: Universal.
Max. Load: 20kg. To Suit: Fresnels Up to 5kW 575/1.2kW HM

Lightweight Combo Double Riser with Lazy Leg

Min. 1.20m Max. 4.40m. Top Fixing: Universal.
Max. Load: 20kg. To Suit: Fresnels Up to 5kW 575/1.2kW HMI

Lightweight Low Boy Combo Double Riser with Lazy Leg

Min. 0.84m Max. 2.06m. Top Fixing: Universal
Max. Load: 20kg. To Suit: Fresnels Up to 5kW 575/1.2kW HMI

Chrome/Steel Combo Stands

Combo Triple Riser with Lazy Leg

Min. 1.50m Max. 4.40m. Top Fixing: Universal
Max. Load: 20kg. To Suit: Fresnels Up to 5kW 575/1.2kW HMI

Combo Double Riser With Lazy Leg

Min. 1.20m Max. 4.40m. Top Fixing: Universal
Max. Load: 20kg. To Suit: Fresnels Up to 5kW 575/1.2kW HMI

Low Boy Combo Double Riser With Lazy Leg

Min. 0.84m Max. 2.06m. Top Fixing: Universal
Max. Load: 20kg. To Suit: Fresnels Up to 5kW 575/1.2kW HMI

Set of 3 Braked Wheels for Combo Stands

ARRI WIND-UP STANDS

Lightweight Wind-Ups are designed for the more mobile locations and incorporate a Lazy Leg.

Lightweight Single Lift Wind-Up Stand

Mn. 4′6-3/4″ Max. 8′1-1/4″. Top Fixing: 1-1/8″ Socket
Max. Load: 100lbs. To Suit: Up to 4kW HMI Fresnels and 5kW Softlight

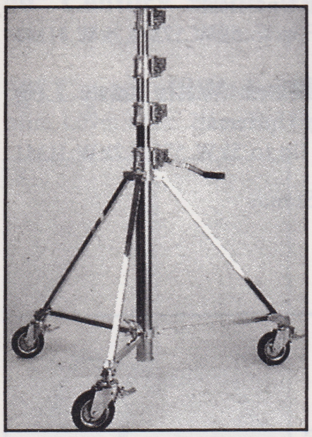
Lightweight 2 Lift Wind-Up Stand
Min. 1.67m Max. 3.80m Top Fixing: 1-1/8″ Socket. Max Load: 30kg.
To Suit: Tungsten 5kW, 10kW, 575W, 1.2kW and 2.5kW HMI 5kW Softlight.

Braked Wheels for AS.6/AS.087/AS.07

ARRI EASY LIFT CRANK-UP STANDS
The ARRI Easy Lift Crank-Up Stand incorporates a unique geared mechanism, making it safe, doing away with an adjustable clutch, pulleys and cables. To Suit: 4kW, 6kW, 12kW HMI.

Arri Easy Lift 3-Section Crank-Up Stand
Min. 1.5m Max. 3.40m Max. Load: 100kg.

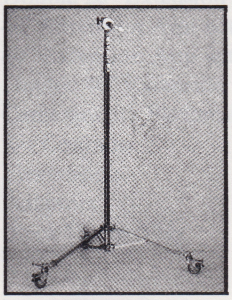
Arri Easy Lift 4-Section Crank-Up Stand
Min. 1.6m Max. 4.6m Max. Load: 90kg.



Arri Easy Lift 5-Section Crank-Up Stand
Min. 1.70m Max. 6.10m. Max. Load: 75kg.

Arri Easy Lift Extension
3 to 4 Lift Extension.
4 to 5 Lift Extension.

ARRI OVERHEAD "ROLLER" STANDS
Overhead "Roller" Stands, with their very wide base for stabliity, are specifically designed to hold in position the Butterfly Frame.



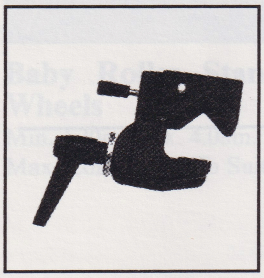
Hi-Hi Roller, Triple Riser With Wheels
Min. 2.09m Max. 6.10m. Top Fixing: 115mm
Grip Head 4-1/2″ Grip Head with offset 28mm Socket 1-1/8″ Socket

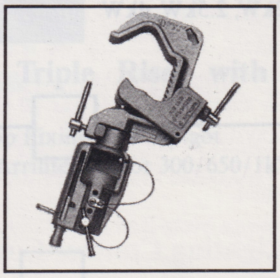
Medium Roller Stand Triple Riser with Wheels
Min. 1.65m Max. 4.50m. Top Fixing: 115mm
Grip Head 4-1/2″ Grip Head with offset 28mm Socket 1-1/8″ Socket

Wide Base Hi-Hi/Walker Stand with Lazy Leg
Min. 1.57m Max. 5.75m. Top Fixing: 115mm
Grip Head 4-1/2″ Grip Head with offset 28mm Socket 1-1/8″ Socket

ARRI CLAMPS — ARTICULATED ARMS — GAFFER GRIPS
Whatever the application, wherever the fixing position, an accessory is available.

Clamps
Arri Super Clamp (5-1/8″ Socket)
Extension Arm for Super Clamp
5/8″ Spigot for Super Clamp
Right Angle Jointing Spud for 2 Super Clamps
Arri Double Super Clamp
Heavy Duty Junior Pipe Clamp (1-1/8″ Socket)
Heavy Duty Baby Pipe Clamp (5/8″ Socket)
Grid Clamp with 1-18″ Socket
Barrel Clamp with 1-1/8″ & 5/8″ Socket



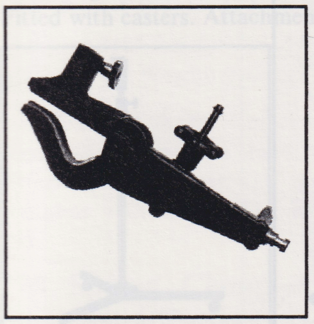


Arri Swivelling "C" Clamp
Safety Bond for "C" Clamp

For further information contact

Gaffer Grips

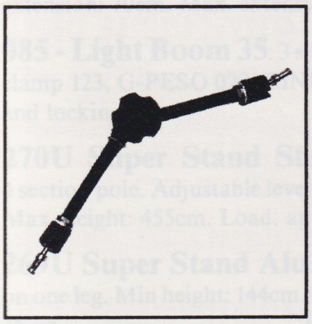
Arri Adjustable Grip with Twin 5/8″ Spigot



Large Gaffer Grip with Twin 5/8″ Spigot
Ceiling Scissor Clamp

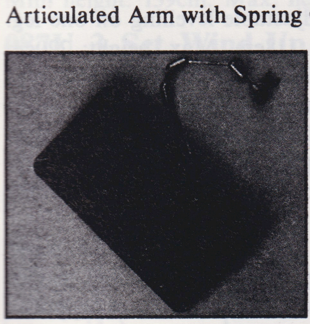
Articulating Arms

Magic Arm complete with Super Clamp



Magic Arm

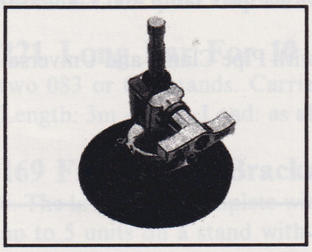
Magic Arm with Adjustable Tension
Styrene Gobo Fork
Articulated Arm with Spring Clamp



Snap-In Articulated Arm

Ball And Socket Flag Arm
Metal Flag 40 x 20cm. Plastic Flag 40 x 20cm
Cameraman's Flextension Kit

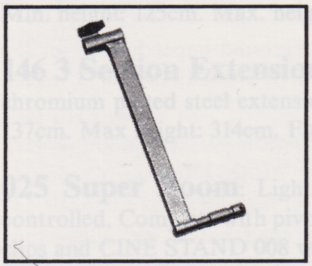
Plates & Accessories



6″ Pump Cup with 5/8″ Swivel Pin
6″ Pump Cup Fix with 5/8″ Pin
Baby Plate with 5/8″ Pin

Baby Plate with 5/8″ Swivel Pin

Junior Wall Plate with 1-1/8″ Socket

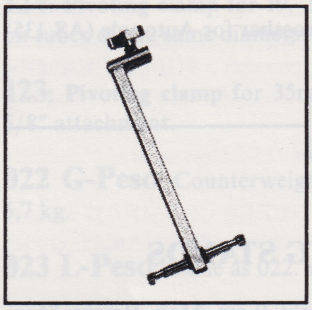


Junior Offset Arm 1-1/8″

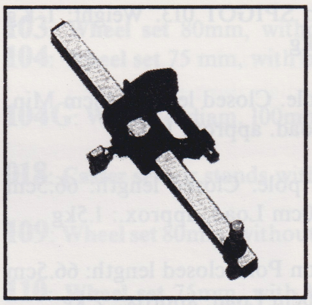
Junior side Arm 1-1/8″

Junior Triple Header

Baby Offset Arm 5/8″



Baby Side Arm 5/8″



Baby Triple Header
Swivel and Umbrella Adaptor
Tilt-Top Head
5/8″ to 1.1/8″ Spigot Adaptor
Snap In 5/8″ Spigot for Super Clamp
Double Lift Stand Extension 1.1/8″
Triple Lift Stand Extension 1.1/8″

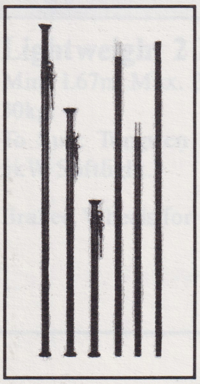
Telescopic Hangers

"Single Drop" Telescopic Hanger with Pipe Clamp and Universal Head.

"Double Drop" Telescopic Hanger with Pipe Clamp and Universal Head

ARRI AUTOPOLE SYSTEM

The ARRI Autopole System is the solution to those unwanted forests of lighting stands in confined locations.



Black Autopole 6'10-5/8" – 12'1-1/2"
Black Autopole 4'11" – 8'10-1/2"
Black Autopole 3'3-1/4" – 5'7"
Autopole Extension 4"11"
Pair of U Hooks for Square Section Lighting Gantry/Crossbar for Autopoles
Square Section Lighting Gantry/Crossbar for Autopole (AS.135) - Black

MANFROTTO LIGHTING STANDS

012 - Backlite Stand Min. height: 9 cm. Max. Height: 85cm
Other versions:
003 - Backlite Base, base only with SPIGOT 013. Weight: 1 Kg
122 - Pole for Backlite Weight: 0.32kg

001 - Nano Stand 5 section pole. Closed length: 48cm Min. height: 49cm. Max height: 190cm Load. approx. 1.5kg

060 - Small Stand 4 section pole. Closed length: 66.5cm Min. height: 67cm. Max. height: 240cm Load. approx.: 1.5kg

156 - Mini-Pro Stand 4 section Pole. closed length: 66.5cm Min. height: 67cm. Max. height: 240cm Load. approx.: 2 kg.

051 - Mini Compact Stand 4 section pole. Closed length: 67cm Min. height: 69cm Max height: 240cm. Load approx.: 4 Kg

052 - Compact Stand 3 section pole. Closed length: 86cm Min. height: 88cm. Max. height: 250cm. Load approx.: 5 kg

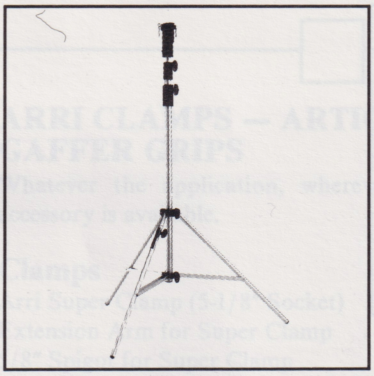
053 - Giant Stand 6 section pole. Closed length: 98cm Min height: 100cm. Max. height: 520cm Load: Variable with height, max. 1 Kg at full extension

002 - Primo Stand 3 section pole. Closed length: 90cm. Min height: 90cm. Max. height: 240cm. Load approx.: 5 kg

004 Master Stand 4 section pole. Closed lenght: 107cm. Min height: 109cm. Max. height: 385cm Load approx.: 9 Kg

005 Ranker Stand 3 section pole. Closed length: 101cm Min. height: 103cm. Max height: 315cm Load approx.: 12 kg

007U Alu-Cine Stand 3 section pole. Adjustable levelling on one leg. Closed length: 122cm. Min. height: 124cm Max. height: 315cm Load approx.: 12kg



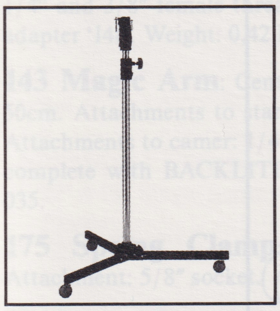
008U Cine Stand Chromium plated steel stand complete with wheels 109. 2 section pole. Adjustable levelling on one leg. Closed lenght: 116cm. Min height: 118cm. Max. height: 220cm Load approx.: 30kg

Art 126U Heavy Duty Stand Chromium plated steel stand 3 section pole. Adjustable levelling on one leg. Closed and min. height: 131 cm. Max. height: 327cm Load. approx. 40kg

Art 111U Tall Cine Stand Chromium plated steel stand 3 section pole. Adjustable levelling one one leg. Closed lenght: 155cm Min. height: 146cm. Max. height: 380cm. Load. approx.: 25kg

Art 070U Follow Spot Stand Chromium plated centerpost in 2 sections. One levelling leg. Closed: 105cm. Min height: 88cm. Max. height: 147cm. Load approx.: 40kg

297 Steel Studio Stand: Chromium plated steel stand in 2 sections. One levelling leg. Diameter of the base. Closed: 120cm. Min. height: 123cm. Max. height: 207cm. Load, approx.: 20kg. Fitted with casters. Attachment type.



298 Alu-Studio Stand: 3 section pole. One levelling leg. Min. height: 129cm. Max. height: 300cm. Load, approx.: 15kg. Fitted with casters. Attachment type.

299 Folding Base Studio Stand: 3 section pole. One levelling leg. Min. height: 108cm. Max. height: 208cm. Weight: 4.8kg. Load approx.: 12kg. Fitted with casters. Attachment type.

083LB Low Base Wind-Up Stand: Geared centerpost steel stand. 2 section pole. One levelling leg. Min. height: 115cm. Max. height: 191cm. Load approx.: 35kg. Fitted with braked wheels.

098 Wall Boom: Wall mounted boom arm - 2 section shaft. Min extension: 120cm Max. extension: 210cm. Load, at full extension, shaft horizontal: 4.5kg

098SH Wall Boom, Shorter: Same as 098 except: Min. extension: 70cm. Max. extension: 122cm. Load: 5kg.

085 - Light Boom 35: 3 section boom, complete with pivoting clamp 123, G-PESO 022, CINE 008 stand with casters, cable clips and locking key.

270U Super Stand Steel: Chromium plated steel stand. 4 section pole. Adjustable levelling on one leg. Min. height: 144cm. Max. height: 455cm. Load. approx.: 40kg

269U Super Stand Alu: 4 section pole. Adjustable levelling on one leg. Min height: 144cm. Max height: 455cm. Loadd approx.: 35 kg

083U Wind-Up Stand: Chromium plated steel stand with geared column 2 section pole. Adjustable levelling on one leg. Min. height: 139cm. Max. height: 247cm. Load, approx.: 45kg.

087U 3 Sct Wind-Up Stand: Similar to Art. 083 but with 3 section pole; both of the two risers extend simultaneously at an elevation of 4,4cm per handle turn.
Adjustable levelling on one leg.
Min. height: 167cm. Max. height: 380cm. Load, max.: 40kg.

024 Light Boom: 3 section boom arm, complete with pivoting clamp 124, L-PESO 023, cable clips and locking key

221 Long Bar For 10 Lights: To be mounted between two 083 or 087 stands. Carries up to 10 heavy lighting fixtures. Length: 3m - Max. Load: as allowed by the stands. Weight: 19kg.

169 Five Socket Bracket: Bracket with 5 attachment type 6. The lower ones complete with safety cable. For lighting fixtures up to 5 units on a stand with 1-1/8″ female attachment. Length: 100cm.

099 - Extension: 3 section extension for stands: 25, 22 and 19mm. Fits on 5/8″ stud. Min. height: 88cm. Max. height: 235cm.

142 Heavy Extension: 2 section chromium plated steel extension for heavy stands. 35 and 30mm. Fits on 1-1/8″ socket. Min. height: 125cm. Max. height: 210cm.

146 3 Section Extension for Heavy Stands: 3 section chromium plated steel extension: 35, 30 and 25mm. Min. height: 137cm. Max height: 314cm. Fits on diam. 1-1/8″ socket.

025 Super Boom: Lighting unit, movements are remotely controlled. Complete with pivoting clamp 123, G-PESO 022, cable clips and CINE STAND 008 with casters.

238 Studio Wall: Studio Wall is a new concept for transport and storage of tripods, lightstands, clamps, umbrellas, electric cables etc. The STUDIO WALL is made of black waterproof 500 denier CORDURA and 6mm thick aircell foam. Size: 160 x 105cm. Weight: 3.3kg.

124: **Pivoting clamp** for 19, 20, 25 and 28mm boom shafts. Fits on tubes of the same diameter.

123: **Pivoting clamp** for 35mm boom shaft. 1-1/8″ male and 0 5/8″ attachment.

022 G-Peso: Counterweight. Clamps on 22 to 35mm Weight: 6,7 kg.

023 L-Peso: Same as 022. weight: 4.3 kg.

017: **Caster set** for stands with legs 19mm.

103: **Wheel set** 80mm, without brakes, with M10 attachment.
104: **Wheel set** 75 mm, with brakes and M10 attachment.

104G: **Wheel set** diam. 100mm, with brakes and M10 attachment.

018: **Caster set** for stands with legs 22m.

109: **Wheel set** 80mm, without brakes with adapter for legs 22mm.

110: **Wheel set** 75mm, with brakes and adapter for legs 22mm.

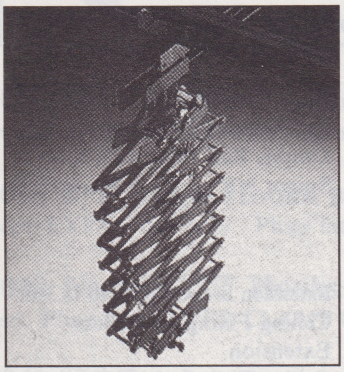
110G: **Wheel set diam.** 100mm, with brakes and adapter for legs 22mm.

035 Super Clamp: Universal clamp. Clamps on tubes from 13 to 55mm of diameter. Attachment: 5/8″ hex. socket and M5 + 1/4″ thread.

Arri Top System Components cont.'

Telescopic Drop arm 85-197cm with Universal 5/8″ (16mm) Spigot & Safety Bond	Adaptor Male 5/8″ to Female 1-1/8″
Telescopic Drop Arm 44-98cm with Universal 5/8″ (16mm) spigot and safety bond	Multi Light Support
Universal Spigot 5/8″ 16mm	Universal Flash Generator Support
Double 5/8″ Female Adaptor	Clamp Bracket for Flash Generators
	Safety Bond

Top Pantograph and Motorised Systems



"Top" Pantograph complete with 4kg Spring and Universal 5/8″ (16mm) spigot	Double Motor Group with carriage for bank
4kg Spring for Pantograph	Top Copte
11kg Spring for Pantograph	4 Channel Electronic Power Supply
"Motortop" Motorised Pantograph	4 Channel Remote Control
Motor Group with Carriage	"Top Twist" Motorised Kit
	"Top Cat" Motorised Kit

Arri Video Top System

Rails

6m Long Rail	1.7m Radius 90 degree Curved Rail
4m Long Rail	3.5m Radius 45 degrees Curved Rail
3m Long Rail	
2m Radius 90 degree Curved Rail	

Rail Fixings

End Stop	Variable Angle Bracket
End Stop with 3 Cable Holders	Variable Height Bracket
Rail Jointing Bracket	30cm Extension Bracket
Double Cross Rail Fixing Bracket	60cm Extension Bracket
Double Cross Rail Fixing for Mixed Rails	Rail Distancing Bracket
Rail Clamp	Flat Bracket
Ceiling Fixing Bracket	Thread Rod Bracket
Scaffold Tube Bracket	1m Thread Road
	Fixed 1-1/8″ Female Bracket
	Fixed 1-1//8″ Male Bracket

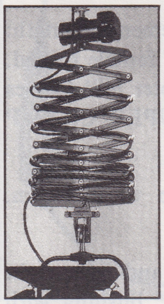
Carriages

Double Carriage with brake	6 Wheel Carriage for CEE17 sockets
Double Carriage Adaptor	Cable Carriage for Cable up to 16mm
6 Wheel Carriage with 101/8″ Socket	Cyc Cloth Carriage
Demountable 6 Wheel Carriage with 1-1/8″ Socket	Leader Cyc Cloth Carriage
6 Wheel Carriage with 5/8″ Spigot	

Accessories

5/8″ to 1-1/8″ Spigot Adaptor	Safety Cable
1 m Fixed Extension Drop Arm	Operating Pole 1m to 2.4m
	Operating Pole 1.3m to 4.0m

Suspension Units

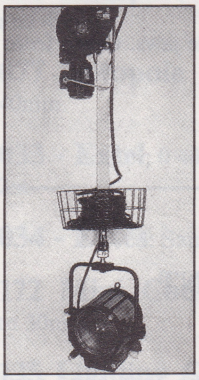


Pole Operated Pantograph

Twin Wire Rope System, Max Load 40 kgs.

ARRI Motorised Telescope System

square sections, twin wiring system for up to 75kg loads, overgrid and undergrid to customer specification.



ARRI TEXTILES

SCRIMS

Scrims/Nets provide a simple but very controllable means of reducing light output to creatively control highlights and shadows. All open ends are colour coded:

Lavender	=	Blue 1/3 stop
Single	=	Green 1/2 stop
Double	=	Red 1 stop
Triple	=	Black 2 stops
Silk	=	Gold Diffusion 2 stops

Scrim Kits & Bags

- Set of Five 12″ x 18″ Scrims with bag
- Set of Five 18″ x 24″ Scrims with bag
- Set of Five 24″ x 36″ Scrims with bag
- Set of Five 48″ x 48″ Scrims
- Set of Five 24″ x 30″ Scrims with bag
- Set of Five 30″ x 36″ Scrims
- 12″ x 18″ Scrim Kit Bag
- 18″ x 24″ Scrim Kit Bag
- 24″ x 36″ Scrim Kit Bag
- 24″ x 30″ Scrim Kit Bag

Individual Scrims

- 12″ x 18″ Single Scrim with Frame
- 12″ x 18″ Double Scrim with Frame
- 12″ x 18″ Triple Scrim with Frame
- 12″ x 18″ Lavender Scrim with Frame
- 12″ x 18″ Silk Diffuser with Frame
- 18″ x 24″ Single Scrim with Frame
- 18″ x 24″ Double Scrim with Frame
- 18″ x 24″ Triple Scrim with Frame
- 18″ x 24″ Lavender Scrim with Frame
- 18″ x 24″ Silk Diffuser with Frame
- 24″ x 30″ Single Scrim with Frame
- 24″ x 30″ Double Scrim with Frame
- 24″ x 30″ Triple Scrim with Frame
- 24″ x 30″ Lavender Scrim with Frame
- 24″ x 30″ Silk Diffuser with Frame
- 24″ x 36″ Single Scrim with Frame
- 24″ x 36″ Double Scrim with Frame
- 24″ x 36″ Triple Scrim with Frame
- 24″ x 36″ Lavender Scrim with Frame
- 24″ x 36″ Silk Diffuser with Frame
- 30″ x 36″ Single Scrim with Frame
- 30″ x 36″ Double Scrim with Frame
- 30″ x 36″ Triple Scrim with Frame
- 30″ x 36″ Lavender Scrim with Frame
- 30″ x 36″ Silk Diffuser with Frame
- 48″ x 48″ Single Scrim with Frame
- 48″ x 48″ Double Scrim with Frame
- 48″ x 48″ Triple Scrim with Frame
- 48″ x 48″ Lavender Scrim with Frame
- 48″ x 48″ Silk Diffuser with Frame

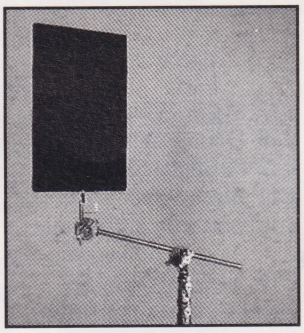
Scrim Recovers

The revolutionary Arri recovering system eliminates costly and timely repairs. All covers can be attached in seconds. 12″ x 18″ Single Scrim Cover

12″ x 18″ Single Scrim Cover
12″ x 18″ Double Scrim Cover
12″ x 18″ Triple Scrim Cover
12″ x 18″ Lavender Scrim Cover
12″ x 18″ Silk Diffuser Cover
18″ x 24″ Single Scrim Cover
18″ x 24″ Double Scrim Cover
18″ x 24″ Triple Scrim Cover
18″ x 24″ Lavender Scrim Cover
18″ x 24″ Silk Diffuser Cover
24″ x 30″ Single Scrim Cover
24″ x 30″ Double Scrim Cover
24″ x 30″ Triple Scrim Cover
24″ x 30″ Lavender Scrim Cover
24″ x 30″ Silk Diffuser Cover
24″ x 36″ Single Scrim Cover
24″ x 36″ Double Scrim Cover
24″ x 36″ Triple Scrim Cover
24″ x 36″ Silk Diffuser Cover
30″ x 36″ Single Scrim Cover
30″ x 36″ Double Scrim Cover
30″ x 36″ Triple Scrim Cover
30″ x 36″ Lavender Scrim Cover
30″ x 36″ Silk Diffuser Cover
48″ x 48″ Single Scrim Cover
48″ x 48″ Double Scrim Cover
48″ x 48″ Triple Scrim Cover
48″ x 48″ Lavender Scrim Cover
48″ x 48″ Silk Diffuser Cover

FLAGS & CUTTERS

Designed to stop or totally hold back light and mask off shadows.



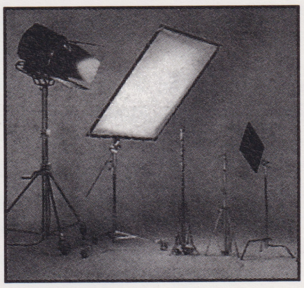
12″ x 18″ Flag Complete
18″ x 24″ Flag Complete
24″ x 30″ Flag Complete
30″ x 36″ Flag Complete
48″ x 48″ Flag Complete
10″ x 42″ Cutter Complete
18″ x 48″ Cutter Complete
24″ x 72″ Cutter Complete

Flag & Cutter Recovers

12″ x 18″ Flag Cover
18″ x 24″ Flag Cover
24″ x 30″ Flag Cover
24″ x 36″ Flag Cover
30″ x 36″ Flag Cover
48″ x 48″ Flag Cover
10″ x 42″ Cutter Complete
18″ x 48″ Cutter Complete
24″ x 72″ Cutter Complete

BUTTERFLY SYSTEMS

Butterfly Frames are for placing lighting control material over a large area.



Butterfly Kits 6′ x 6′ Butterfly Kit

complete with:

- 6′ x 6′ Collapsible Frame
- 6′ x 6′ Black Net, Single
- 6′ x 6′ Black Net, Double
- 6′ x 6′ Artificial Silk
- 6′ x 6′ White Solid
- Storage Bag for above

12′ x 12′ Butterfly Kit

complete with:

- 12′ x 12′ Collapsible Frame
- 12′ x 12′ Black Net, Single
- 12′ x 12′ Black Net, Double
- 12′ x 12′ Artificial Silk
- 12′ x 12′ White Solid
- Storage Bag for above

20′ x 20′ Butterfly Kit

complete with:

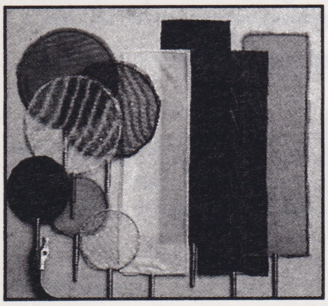
- 20′ x 20′ Collapsible Frame
- 20′ x 20′ Black Net, Single
- 20′ x 20′ Black Net, Double
- 20′ x 20′ Artificial Silk
- 20′ x 20′ White Solid
- Storage Bag for above

Butterfly Frames

6′ x 6′ Fast-Loc Butterfly Frame
12′ x 12′ Fast-Loc Butterfly Frame
20′ x 20′ Fast-Loc Butterfly Frame

Butterfly Textiles

Textiles:
Silks - Diffusion
Nets - Reduction Black or White
Solids - Cutting
6′ x 6′ White Solid
6′ x 6′ Single Black Net
6′ x 6′ Double Black Net
6′ x 6′ Single White Net
6′ x 6′ Double White Net
6′ x 6′ Artificial Silk
6′ x 6′ Black Solid
6′ x 6′ Butterfly Kit Storage Bag
6′ x 6′ Arrisoft Diffuser
6′ x 6′ Griffolyn T55 Black/White
12′ x 12′ White Solid
12′ x 12′ Single Black Net
12′ x 12′ Double Black Net
12′ x 12′ Single White Net
12′ x 12′ Double White Net
12′ x 12′ Artificial Silk
12′ x 12′ Black Solid
12′ x 12′ Butterfly Kit Storage Bag
12′ x 12′ Arrisoft Diffuser
12′ x 12′ Griffolyn T55 Black/White
20′ x 20′ White Solid
20′ x 20′ Single Black Net
20′ x 20′ Double Black Net
20′ x 20′ Single White Net
20′ x 20′ Double White Net
20′ x 20′ Artificial Silk
20′ x 20′ Butterfly Kit Storage Bag
20′ x 20′ Arrisoft Diffuser
20′ x 20′ Griffolyn T55 Black/White



DOT & FINGER KITS

Dots and Fingers are for precise control to alter or correct an isolated segment of light without effecting the overall pattern.

Mini Dot Kit

comprising of 1 each:

- 3″ White Net, single
- 3″ Black Net, single
- 3″ Black Solid
- 3″ Silk
- 6″ Black Net, double
- 6″ White Net, double
- Mini Flextension
- Kit Bag

Midi Dot Kit

comprising of 1 each:

- 3″ Lavender Net, single
- 3″ White Net, single
- 3″ Black Net, single
- 3″ Black Net, double
- 3″ Silk
- 3″ Black Solid
- 6″ Lavender Net, double
- 6″ Black Net, double
- 6″ White Net, double
- Mini Flextension
- Kit Bag

Maxi Dot Kit

comprising of 1 each:

- 3″ Black Solid
- 3″ White Net, double
- 3″ Black Net, double
- 3″ Lavender - 6″ White, Net, single
- 6″ White Net, double
- 6″ Black Net, single
- 6″ Black Net, double
- 6″ Black Solid
- 6″ Silk
- 6″ Lavender Net, single
- 6″ Lavender Net, double
- 10″ White Net, single
- 10″ Black Net, single
- 10″ Silk
- 10″ Black Solid
- Mini Flextension
- Kit Bag

Mini Finger Kit

comprising 1 each:

- 2 x 12″ White Net, single
- 2 x 12″ Black Net, single
- 2 x 12″ Black Solid
- 2 x 12″ Silk
- 4 x 14″ White Net, double
- Mini Flextension
- Kit Bag

Maxi Finger Kit

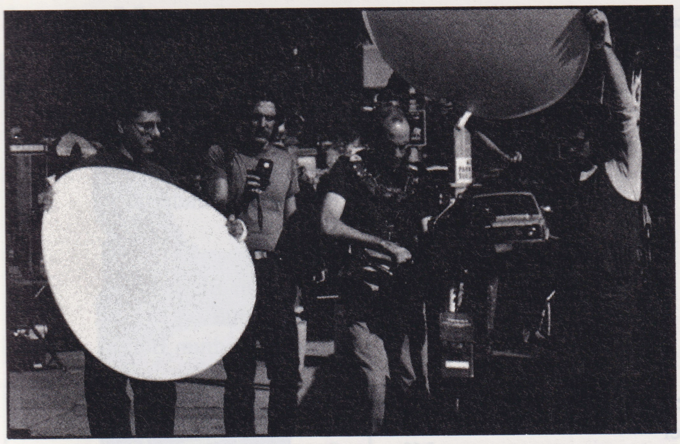
comprising 1 each:

- 2 x 12″ White Net, single
- 2 x 12″ Black Net, single
- 2 x 12″ Black Solid
- 2 x 12″ Silk
- 4 x 14″ White Net, single
- 4 x 14″ Black Net, single
- 4 x 14″ Black Solid
- 4 x 14″ Silk
- 4 x 14″ Lavender - 4 x 14″ Black Net double
- Mini Flextension
- Kit Bag

Textile Kit Bags

Mini Dot Kit Bag
Midi Dot Kit Bag
Maxi Dot Kit Bag
Mini Finger Kit Bag
Maxi Finger Kit Bag

FLEXFILL COLLAPSIBLE REFLECTORS

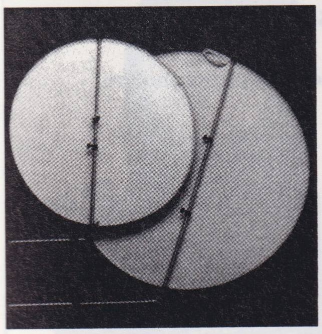


Flexfill collapsible reflectors are lightweight and portable, eliminating the need for rigid bulky and cumbersom reflectors.

Flexfill reflectors collapse to 1/3 their in-use size and fit into a protective nylon pouch for easy storage and protection.

Flexfill reflectors come in four sizes - 20″, 38″, 48″ and 60″ in diameter - and eight surfaces: white, gold, silver, translucent, single and double black net silver and black. FLEXFILL reflectors give you the perfect size and surface for every lighting situation.

Flexfill Holder



The new telescoping holder adjusts to fit 20″, 38″ and 48″ reflextors. Plus, FLEXHILL HOLDER can be mounted on any standard lighting stand.

POLYSTYRENE SHEETS

Available in the following sizes:

- 4 x 4 x 1 (1200 x 1200 x 25mm)
- 8′ x 4′ x 1′ (2400 x 1200 x 25mm)
- 6′ x 4′ x 1′ (1800 x 1200 x 25mm)

LIGHTING FILTERS

ARRI Filters

A comprehensive range of colour correction and effect filters which meet the Arri standard of quality; colour consistent - flame retardant coatings Polyester rolls on the most fade resistant media possible.

ARRI Correction Filters

Rolls 25′ x 4′ (7.6 x 1.2m)

201	Full CT Blue
202	Half CT Blue
203	Quarter CT Blue
218	Eight CT Blue
204	Full CT Orange
205	Half CT Orange
206	Quarter Orange
223	Eight CT Orange
207	Full CT Orange + 3ND
208	Full CT Orange + 6ND
400	15ND
209	3ND
210	6ND
211	9ND

ARRI Diffusion Filters

Rolls 25′ x 4′ (9.6 x 1.2m)

S1	Tough Spun
S2	Tough Spun
S3	Tough Spun
S4	Tough Spun
F1	Frost
F2	Frost
F3	Frost
F3.60	Frost (Roll 25′ x 5′)
216	White Diffusion
216.60	White Diffusion (25′ x 5′)
217	Blue Diffusion
220	White Frost
221	Blue Frost
224	Daylight Blue Frost
225	Neutral Density Frost
228	Brushed Silk

ARRI Colour Effects Filters

Rolls 25′ x 4′ (7.6 x 1.2m)

101	Yellow
102	Light Amber
103	Straw
104	Deep Amber
105	Orange
106	Primary Red
107	Light Rose
109	Light Salmon
110	Middle Rose
111	Dark Pink
113	Magenta
115	Peacock Place
116	Medium Blue Green
117	Steel Blue
118	Light Blue
119	Dark Blue
120	Deep Blue
121	Leaf Green
122	Fern Green
124	Dark Green
126	Mauve
127	Smoky Pink
128	Bright Pink
130	Clear
132	Medium Blue
134	Golden Amber
136	Pale Lavender
137	Special Lavender
138	Pale Green
139	Primary Green
141	Bright Blue
142	Pale Violet
143	Pale Navy Blue
144	No Colour Blue
147	Apricot
148	Bright Rose
151	Gold Tint
152	Pale Gold
153	Pale Salmon
154	Pale Rose
156	Chocolate
157	Pink
158	Deep Orange
159	No Colour Straw
161	Slate Blue
162	Bastard Amber
164	Flame Red
165	Daylight Blue
166	Pale Red
170	Deep Lavender
174	Dark Steel Blue
176	Loving Amber
179	Chrome Orange
180	Dark Lavender
181	Congo Blue
182	Light Red
183	Moonlight Blue
184	Cosmetic Peach
185	Cosmetic Burgundy
186	Cosmetic Silver Rose
187	Cosmetic Rouge
188	Cosmetic Highlight
189	Cosmetic Silver Moss
190	Cosmetic Emerald
191	Cosmetic Aqua Blue
303	Pale Gold
306	Medium Lemon
308	Medium Straw
309	Special Straw
311	Flame
313	Special Light Amber
315	Special Golden Amber
317	Dark Amber
328	Follies Pink
332	Rose Pink
339	Rose Purple
340	Surprise Lavender
342	Special Lavender
343	Medium Lavender
344	Violet
349	Pale Blue
350	No Colour Blue
353	Middle Blue
357	Special Medium Blue A
360	Bright Blue
361	Surprise Blue
363	Special Medium Blue B
371	Light Green
378	Yellow Green

ARRI Reflectors & Accessories

Rolls 25′ x 52″ (7.6 x 1.3m)

LF.R1	Hard Silver Mirror
LF.R2	Soft Silver Mirror
LF.R3	Soft Gold Mirror
LF.R4	Silver Pebble
LF.R5	Gold Pebble
LF.SC	Scrim
LF.BW	Black Wrap

Gel Sheets

Standard Size Sheets are (48″ x 21″) 120 x 53cms
For other lengths please enquire.

For further information contact

EXPOSURE METERS

Spectra Meters

Spectra Professional

The Spectra Professional is the primary meter used for motion picture work. The meter scale reads in Footcandles and F/Stops. Reads F/Stop direct when ASA slide is inserted. Included with the Lightmeter are ASA Slides, Photosphere, Photogrid, Photodisk and Neck strap in carrying case.

SPE.17001 Spectra Professional
SPE.17002 Spectra Professional with Pointerlock

Spectra Candela 300

The Spectra Candela 300 Footcandle Meter was originally made for the motion picture industry. It is not a photographic exposure meter but is a natural companion to all SPECTRA meters. Gaffers, chief electricians and lighting directors in TV or motion pictures all use this meter. As it is a true footcandle meter it will also find may uses in other industries wherever light has to be measured.

SPE.17003 Spectra Candela 300
SPE.17004 Spectra Candela 300 with Pointerlock

Spectra Candela 50

The Spectra Candela 50 was designed to accommodate low light levels found with faster films. The meter scale reads in Footcancles (0-50 multiplier) and comes complete in case.

SPE. 17050 Spectra Candela 50
SPRE.17051 Spectra Candela 50 with Pointerlock.

Minolta Meters

Minolta Auto Meter III

The Auto Meter III is designed for ambient light metering and features an analogue/digital plus an exposure memory function. An extensive Meter III and the various Minolta models.

MIN. 20509 Minolta Auto Meter III.

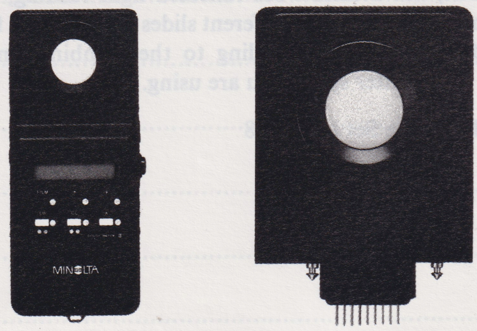
Minolta SpotmeterF

For Precise 1 deg. spot readings of flash and ambient contrast measurements, exposure biasing and more.

Liquid-crystal displays on the meter's side panel and in the view finder show a full rnage of exposure information in both digital and analog form. Furthermore, you can quickly check the lighting contrast of a scene while looking through the viewfinder. Exposure calculations for highlights, or midtones areas can be made at the touch of a button and more.

MIN. 80215 Minolta Spotmeter F

Minolta Colourmeter II



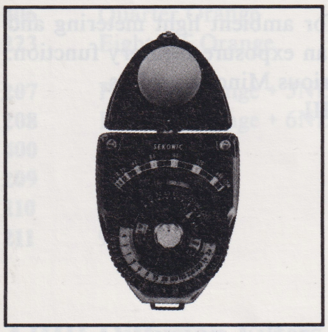
Minolta Colourmeter II cont.'

The Colour Meter II was developed using Minolta's advanced technologies for colour and light measurement. A built-in microcomputer is used to analyze the simultaneous measurements of the three primary colours and also enables storage of readings for later recall. Information including the light-balance and colour compensation indexes and the colour temperature are all displayed in digital form on the LCD panel. Non-continuous light sources, such as electronic flash, can also be metered by light sources, such as elecronic flash, can also be metered by using the optional Flash Colour Receptor.

MIN. 2057 Minolta Colourmeter II

Sekonic Meters

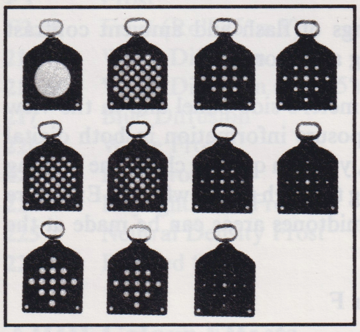
Sekonic Studio Deluxe L-398



A highly accurate incident light meter with such features as swivel head and needle stopper for accurate readings. A selenium photocell eliminates the need of changing batteries and a complete set of direct reading slides are available.

SEK.L398 Sekonic Studio Deluxe L-398

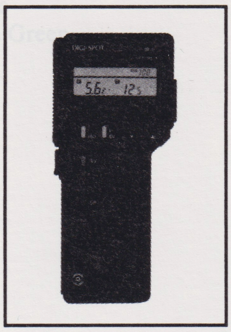
Direct Reading Slide Set for L-398



The direct reading slides can be used only for incident light measurement, not available for reflected light reading, using L-398 Studio Deluxe Meter. 11 different slides are provided for direct reading of f stop value according to the combination of film sensitivity and shutter speed you are using.

SEK.L398SL Slide Set for L-398

Sekonic Dici - Spot L-488



World's first spot meter for ambient and flash light. This spot meter primarily designed for ambient light measurement, can also read flash luminescence when the synchro cord is utilized. Variable acceptance angle allows the photographer to easily choose 1 deg or 20 deg (for overall average measurement). Built in micro computer provides correct measurement and instantaneous calculation.

SEK.L488 Sekonic Digi Spot L488

For further information contact

PRODUCTION AND POST PRODUCTION ACCESSORIES

PRODUCTION ACCESSORIES

Consumables/Production Order Guide 90

Diffusion in a Can 91

Directors Viewfinders 91

Mini Mag Lite 91

Focus Charts and Colour Guides 92

Video Tapes 93

Clapper Boards 93

Production Boards 93

Calculators 94

Eye Piece Covers 94

Rain Deflectors, Covers 95

Monitor Sun Shades 95

POST PRODUCTION

Splicers 96

Winders 96

Synchroniser 97

Film Horse 97

Pic Syncs 97

Edge Numbering 97

Perforation Repair 98

Reels 98

Miscellaneous 98

Projectors, 35mm Portable 98

Consumables Guide - Photocopy This Handy Order Form

DESCRIPTION	QTY.	PRICE	TOTAL	DESCRIPTION	QTY.	PRICE	TOTAL
TAPES				BATTERIES			
Camera Tape ¾″ - specify colour				AA Energister (2 pack)			
Camera Tape 1″ - specify colour				9V Energiser (single pack)			
Gaffer Tape 2″ Nashua - Silver,				D Energiser (2 pack)			
Back or White				6V Lithium - L544 (single pack)			
Gaffer Tape 2″ - Yellow, Red,				Other			
Green or Blue				**PENCILS AND PENS**			
Masking Tape ½″, ¾″ Cream				Chinagraphs - White, Yellow, Red, Black			
Masking Tape 1″, 2″ Cream				Omnicrons - White, Yellow			
Masking Tape ¼″, 1″ Black				White board markers - Black, Blue			
Double Sided Chewing Gum 1″ Tape				Chalk - White, coloured			
Double Sided Chewing Gum 2″ Tape				**SPRAYS**			
Other				Dust air refills - screw top			
RECORDING TAPES				Dust air nozzels			
Ampex 407 900ft ¼ single or 40/box				Dust away - valve top			
Ampex 20min Betacam Tapes each				Dulling spray - White, Black, ND			
Ampex 406 600ft ¼ single or 40/box				Dulling spray - Matt, Semi-matt			
Other				All purpose max. 200 (WD-40)			
GLOBES				Silicone spray - SS 4A			
DXX Philips 13162 - 800W				Electrical lubricant (Freon) SS113			
FEX Philips 13134R - 2000W				Other			
Lowell 800W P2/11C, 13477R				**REFLECTOR BOARDS**			
650W 2 pin DYR				Poly 8 x 4 x 1″			
Other				Flexfill 38″ - 48″ - 60″			
Other							
Other				**CAMERA ASSISTANTS ACCESSORIES**			
BOOKS				Foam/chamois covers - oval			
ASC Manual				Foam/chamois covers - round			
16SR Manual				Selvyt cleaning cloths			
Film Scheduling				Clapper board - acrylic			
Motion Picture Camera Data				Mini mag lite (AA size)			
Other				Mini mag lite globes - specify			
TOOLS				Flag - Black			
Hex key sets – Imperial or Metric				Half flag - Black			
Screw driver sets – flat or mixed				Flag arms			
Other				Camera mag cards - per 100			
FILM ACCESSORIES				Blower brush			
Kodak GZAP film cartridge				Tiffen filter/lens fluid			
Change bag 16mm (small)				Lens tissue - specify type			
Change bag 35mm (large)				Sammies 16/35 Depth of Fields Calcs			
16mm splicing tape				Kelly calculators 16mm Imperial			
35mm splicing tape				Kelly calculators 35mm Metric			
Other				Long stemmed cotton buds			
Sheets lighting gel – specify				Sand bag - empty			
colours				Clapper board - small			
Chris James gel rolls – specify colours				Clapper board - large			
Macbeth coloured checker				....			
Grey scales				....			
Focus chart				....			
....				....			

For further information contact

Pro-EFX-Diffusion in a Can

Spray Diffusion in the air for at least 30 seconds. The most dramatic effects occur when the air is still, available light is minimal and a high-intensity directional light source is used.

Spotlights of high intensity and sharp focus create beams that appear 3-dimensional and almost solid when DIFFUSION is in the air.

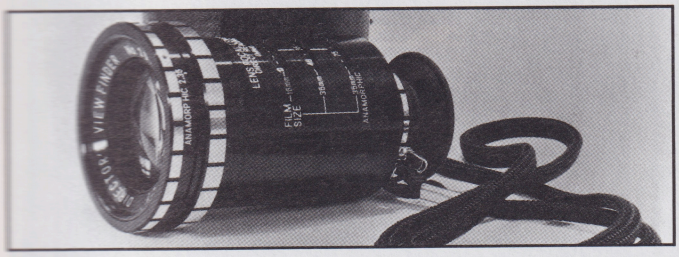
Electronic Flash, tungsten or quartz lights work well when properly directed and shaded, or when the desired effect is a widely-distributed brightness without hot spots. Back-lighting with these surrounds the subject with light.

Available light coming through a window or partly opened door works well.

This is the non-toxic, ozone-safe, odorless and tasteless compound to creat atmospheric lighting effects.

Each 20 oz. can will fill an average-sized studio or sound stage, and hang-time is indefinite. They continue to work until ventilation removes them from the room.

Directors Viewfinder MKIV



The Mark IV 10:1 Zoom Director's Viewfinder is a precision optical instrument that has been designed specifically for the purpose of aiding filmmakers in the composition of 16mm or 35mm motion pictures. The Mark IV Director's viewfinder has been constructed to provide the ultimate in quality operation. It is an indispensable tool for directors, directors of photography, camera operators and anyone involved in the creative composition of a scene for motion picutre filmmaking. It can be used when scouting locations, for staging or camera blocking during actual filming.

Features

- Optical quality coated glass.
- Smooth zoom movement patterned after camera zoom lenses.
- Lightweight, sturdy, precise construction. Weighs only 13 ounces, stands 4¼″ high.
- Large, collapsible rubber eyepiece. Full view of critical area.
- Adjustable aspect ratios: 1.33, Safe Action TV, 1.66, 1.85 and 2.35
- Full 10:1 zoom range
- Easy viewing direct reading scales calibrated in lens focal lengths.
- Focusing eyepiece.
- Adjusts for 16mm, 35mm and Anamorphic formats.

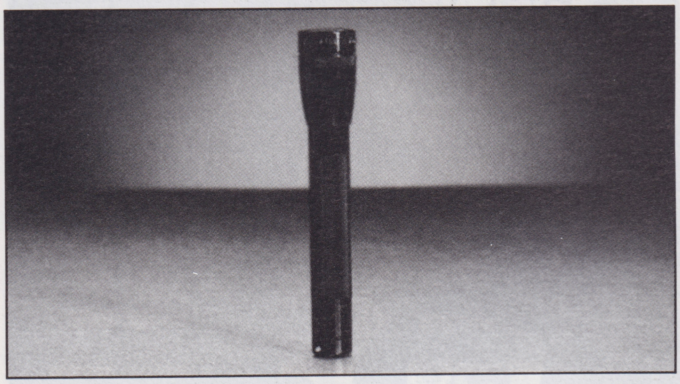
ARRI/ISCO Directors Viewfinder

The ISCO View Finder considers the latest developments in shooting techniques. Regardless of whether your composition calls for a wide-angle, tele or normal setting, the ISCO ViewFinder gives you the precise focal length required within seconds (as with a zoom lens). There are only two control rings: one for setting the film size, the other for the focal length. Possible settings can easily be read on the table of the Finder.

The ISCO View Finder can be used for the following film sizes:

	Format:	Focal lengths:
Television		
TV1″	1:1,33	f = 16 to f = 50
TV1¼″	1:1,33	f = 16 to f = 75
35 mm film	1:1,37	f = 18 to f = 85
	1:1,66	
Wide Screen film	1:1,75	f = 18 to f = 85
	1:1,85	
Cinema Scope	1:2,35	f = 40 to f = 180
16 mm film	1:1,34	f = 8,5 to f = 40

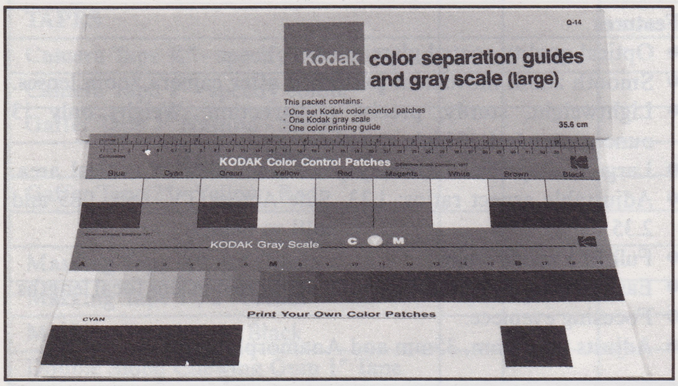
Mini Mag Lite



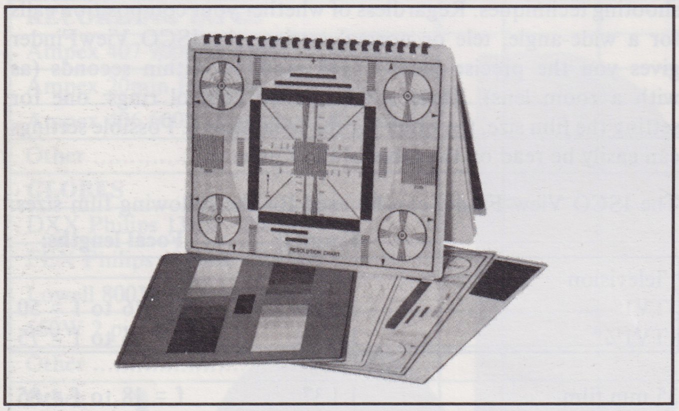
The Mini Mag Lite is just 5¾″ long - the ideal professional/personal flashlight. The Mini Mag runs on 2AA pen light alkaline batteries and its superior optics is 70 times more powerful than any other light of its size.

CHARTS AND SCALES

Kodak Colour Separation Guides/Grey Scale

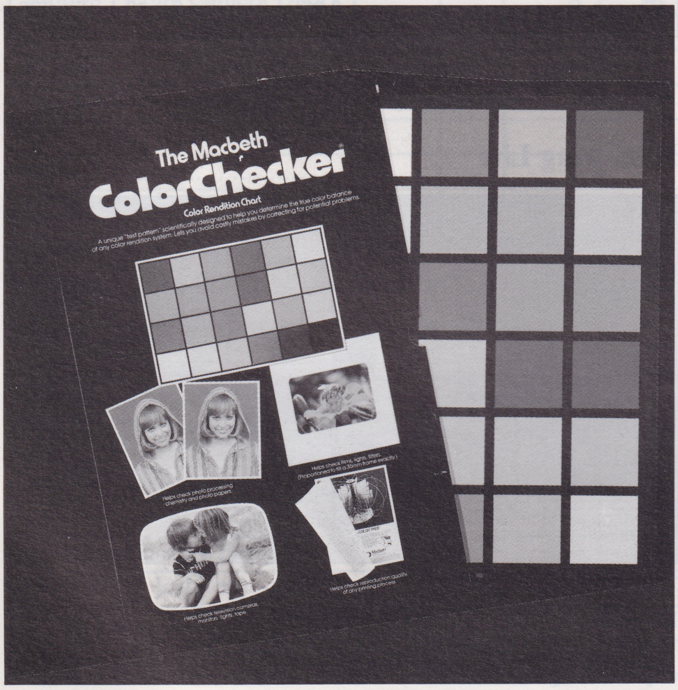


Video Test Chart Set

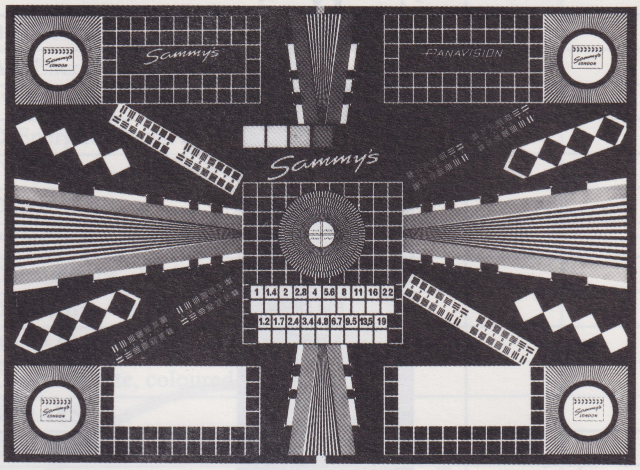


The ACCU Video Test Chart Set is ideal for video studio. Set includes 5 standard test cards for checking and adjusting video. Cameras: Resolution, Colour Camera Registration, Logarithmic Reflectance, Linearity and Colour Bar. Zippered pouch enclosed.

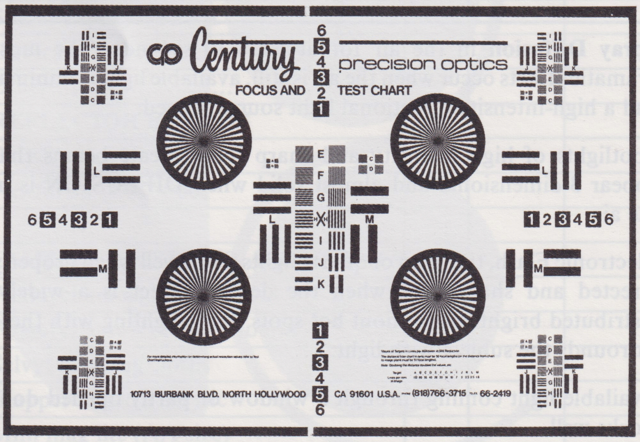
Macbeth Colour Checker



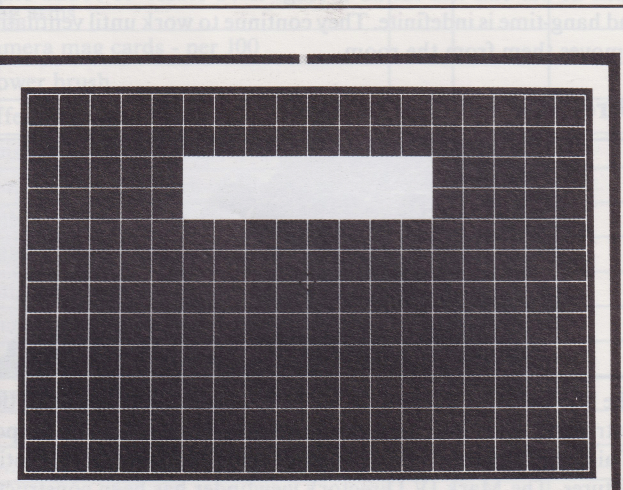
Focus Chart



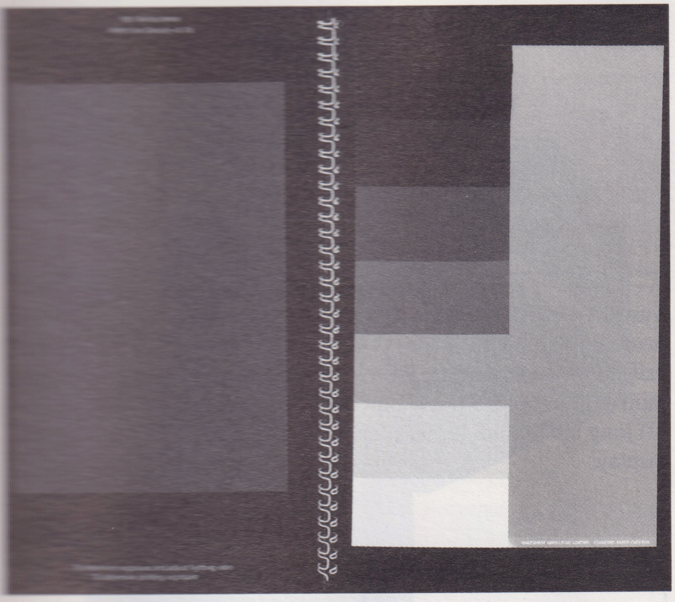
Century Chart



Steady Chart



Two Part Grey Scale



VIDEO TAPES

3M Scotch Tapes - SP Betacam

PB20M - SP Betacam Metal Tape - 20min.
PB30M - SP Betacam Metal Tape - 30min.

Ampex Tapes, - Std Betacam

198BC20A — STD Betacam Tape - 20 min.
198BC30A — STD Betacam Tape - 30 min.

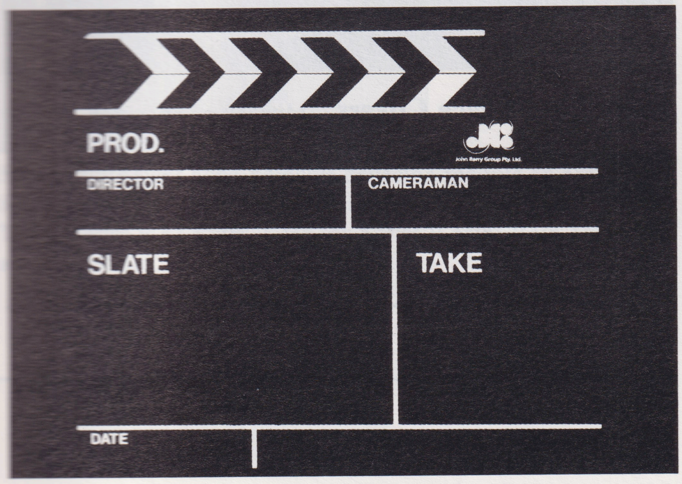
3M Scotch Tapes - VHS

E180 Colour Plus VHS Tape - 3HR

CLAPPER BOARDS

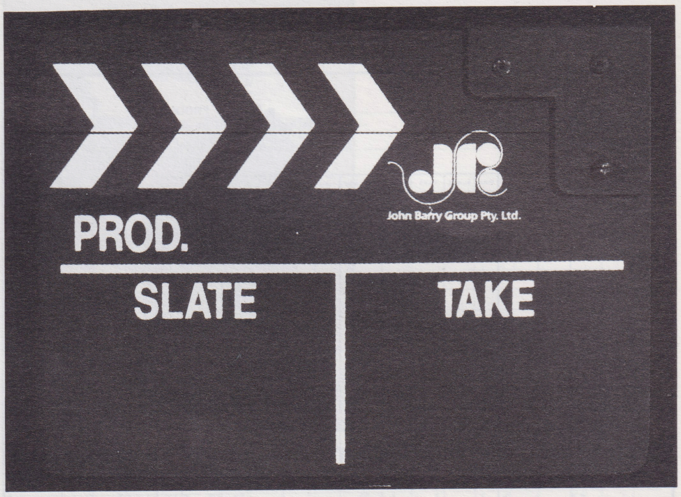
Clapper Board, Large Wooden

(320mm x 260mm)



Clapper Board, Small Wooden

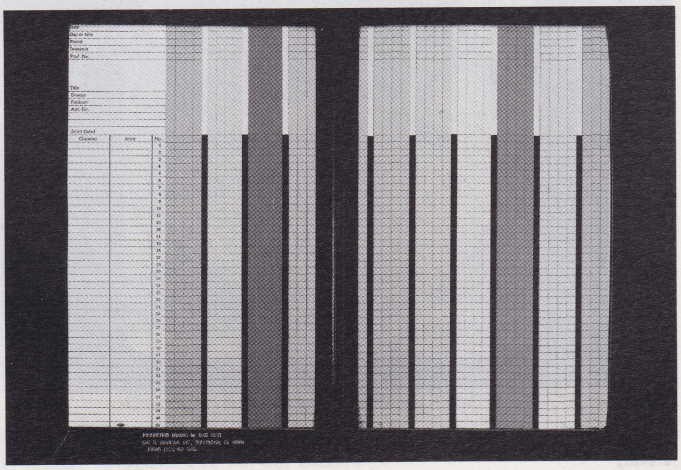
(220mm x 160mm)



Clapper Board, White Acrylic

(300mm x 240mm)

PRODUCTION BOARDS



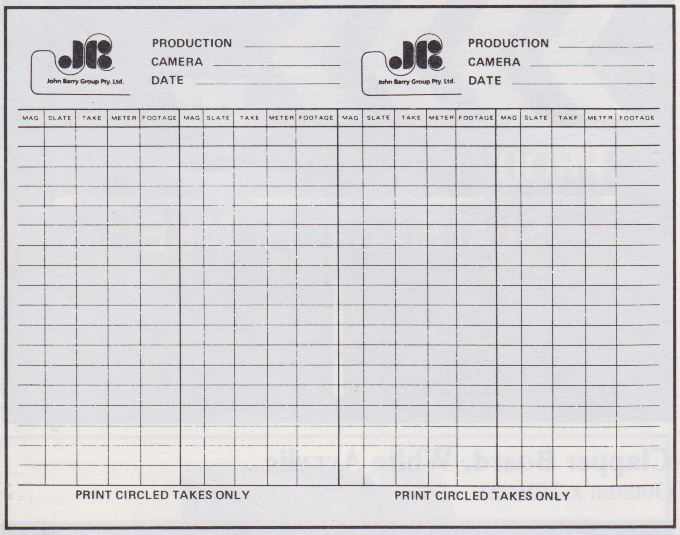
Production Boards - 4 page, 6 page or 8 page

Board Strips - Available in Black/Black + white/green/blue/orange/red/yellow/pink/white

For further information contact

Pencils and Markers - see this section, page

Camera Mag Cards (In packets of 100)


John Barry Group Pty Ltd. PRODUCTION CAMERA DATE
John Barry Group Pty Ltd. PRODUCTION CAMERA DATE

MAG	SLATE	TAKE	METER	FOOTAGE	MAG	SLATE	TAKE	METER	FOOTAGE	MAG	SLATE	TAKE	METER	FOOTAGE	MAG	SLATE	TAKE	METER	FOOTAGE

PRINT CIRCLED TAKES ONLY PRINT CIRCLED TAKES ONLY

CALCULATORS

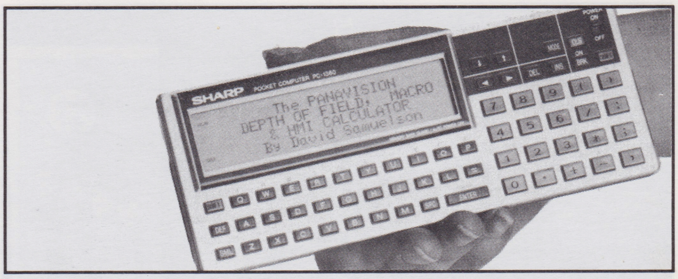
Depth of Field Calculator - MKII

(For 16mm and 35mm calculations for fixed focus and Zoom Lens)

GBCT Kelly Calculator

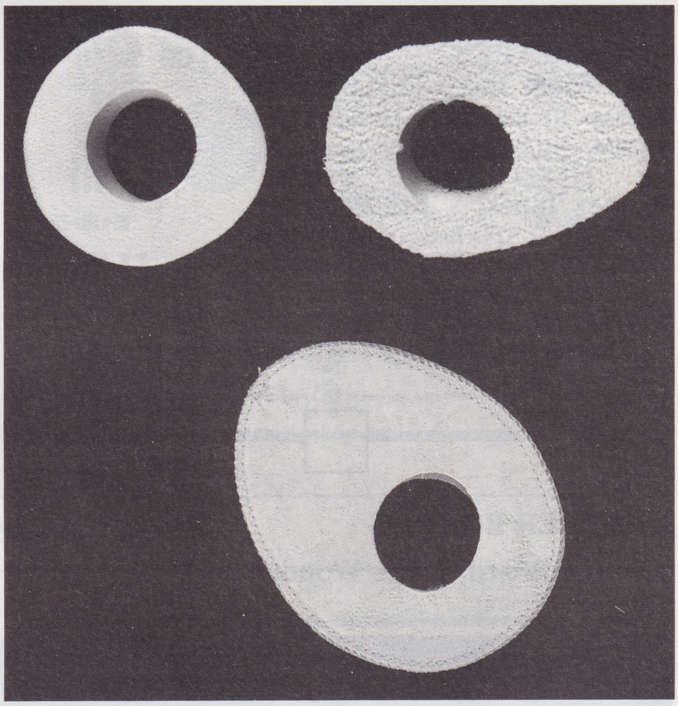
The Kelly Calculator is produced in 4 versions, 35mm, 16mm, imperial or metric.

Panavision Cinematographers Calculator



Supplied with Sharp PC-1360 computer fitted with Pre-programmed 8K ram card. The depth of Field, Macro and HMI calculator is as easy to use as an ordinary calculator. The ideal mini computer to work out complicated mathematics. It runs off long life lithium batterys cells and has a four line x 24 character display.

Chamois Eye Piece Covers



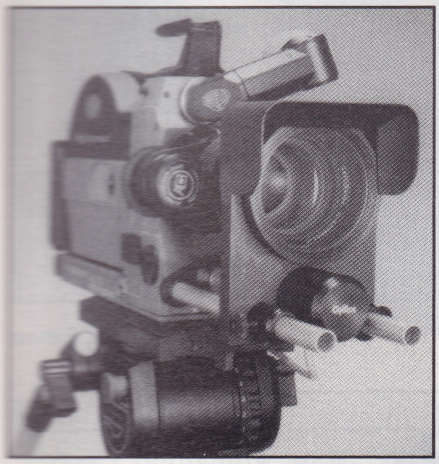
Round Eye Piece Covers - Mitchell + Panavision

Small Oval - Arri
Large Oval - Video

RAIN DEFLECTOR

Action Disc 270 for 3 x 3″ and Series 9.
Action Disc 300 for 4 x 4″ - 4 x 5″ Filters
Action Disc 400 for 6.6 x 6.6 Filters
These compact units are for use with ARRI Bridge plate assembly. Rain deflectors for Eng/EFP Cameras also available. Spare acrylic discs available also.

Series 9 Rain Deflector



Small, lightweight hand-holdable deflector, mounts on bracketry; for Matte Box. Tiffen Series 9 Clear Filter.
Tiffen Series 9 85 Filter. Case for Series 9 Mini Rain Deflector and accessories.

HOODMAN MONITOR SHADES

You Can't Shoot What You Can't See!

The new HVF37 Eclipse view finder hood from Hoodman guarantees cameramen glare free images in any environment! Ideal for sporting events, parades, news coverage and all outdoor shoots!

Other Monitor Shades include:

H200 for 2″ TV Screens
H450 for 4 ″ to 4.5m TV Screens
H500 for 5″ TV Screens
H789 for 7″ to 9″ Screens
H1214 for 12″ to 14″ Screens
H1721 for 17″ to 21″ Screens

TELEPAK Camera Raincovers

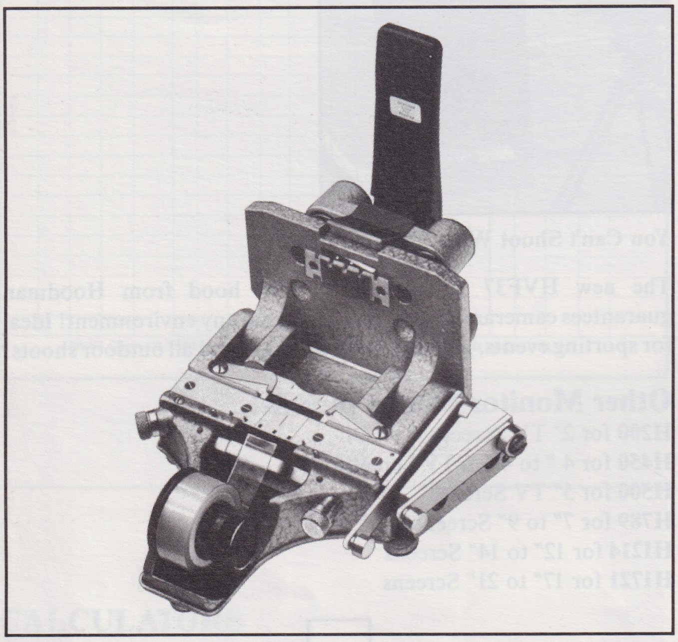
T–RAIN 1 Sony DXC-M3A, DXC-3000, BVP-330/A, BVP-150, Hitachi SK-81/91/97, FP-21/22/Z31, JVC KY-310U, others
T–RAIN 2 RCA TK-76/86, others
T–RAIN 3 Sony Betacam BVW-1, 3A, 30, 105, 505, Hitachi FP-C2 Ampex CVR-200-300, others
T–RAIN 4 Panasonic AG-150/155/160/180, others
T–RAIN 5 Panasonic AG-450 Camcorder, others

POST PRODUCTION - FILM

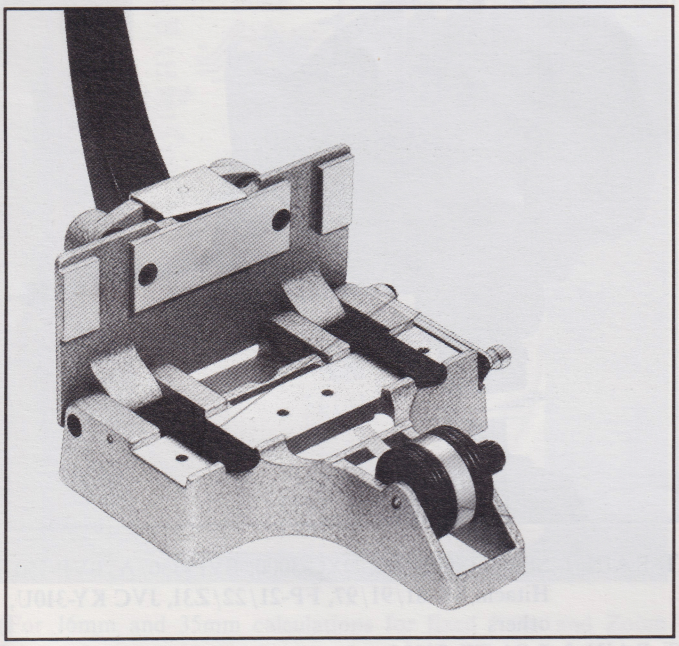
Film editing includes items such as Splicers, Rewinders, Sprocket Repair Machines, Split Reels, Pic Sync's, Editing Tables and Trim bines plus all the associated tapes etc.

SPLICERS

CIR splicers are the industry standard. Standard film as well as Super 8, Microfilm, 70mm and other specialised models are avail.



Stock 16mm 2T Special, with film and mag cutting block, and adjustable sprocket holders. Also made in 35mm, Super 8, and Double perf 16mm models.

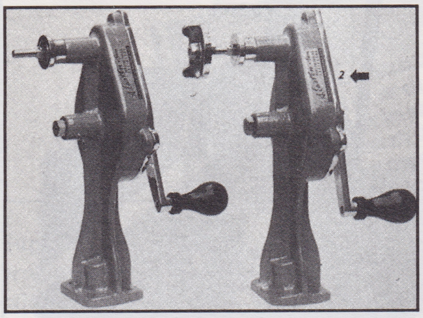


35mm Microfilm Splicer.
16mm Microfilm Splicer

Please ask us if your splicer is not listed here. CIR make a full range of film splicers for every application.

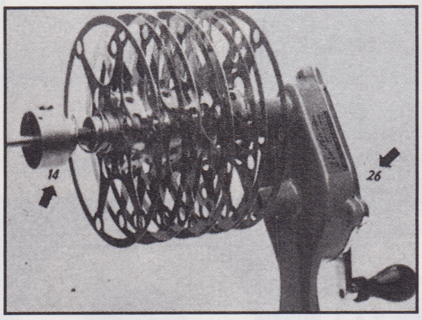
REWINDERS

We can source a full range of film rewinders, synchronisers, film horses and wind off discs.

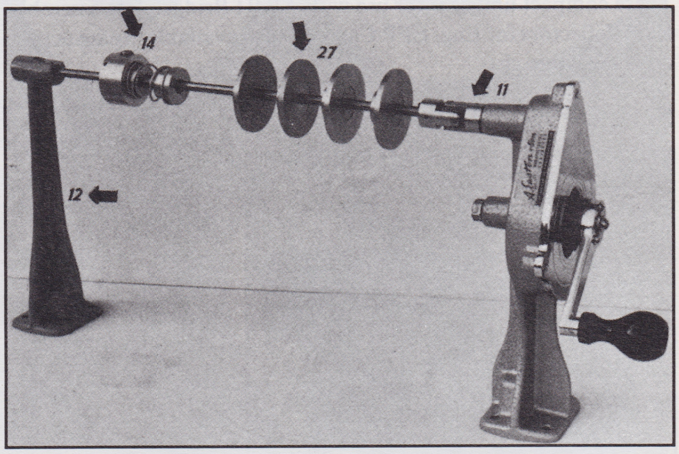


16mm Rewinder

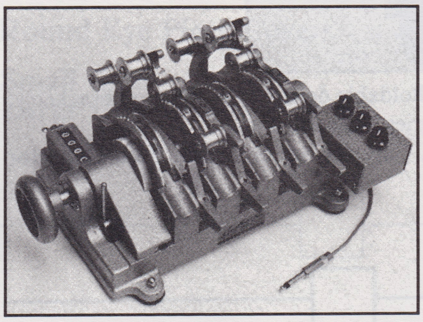
Suitable for 16mm plastic reels, also available in 35mm and a model for Easton screw on plate.



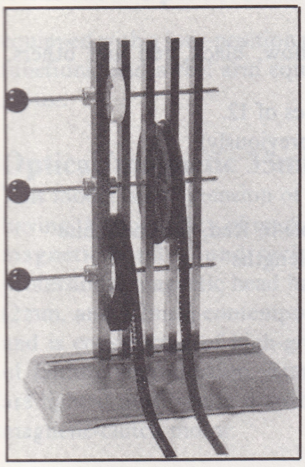
No. 26 Rewinder for Multiple Reels. (Reels not included).



No. 11 Rewinder with Support. For Split reels or Easton Wind off Discs.



35mm Four Gang Synchroniser. Totally flexible option system for custom requirements. Specify 16mm, 35mm or 17.5mm and how many mag heads required.

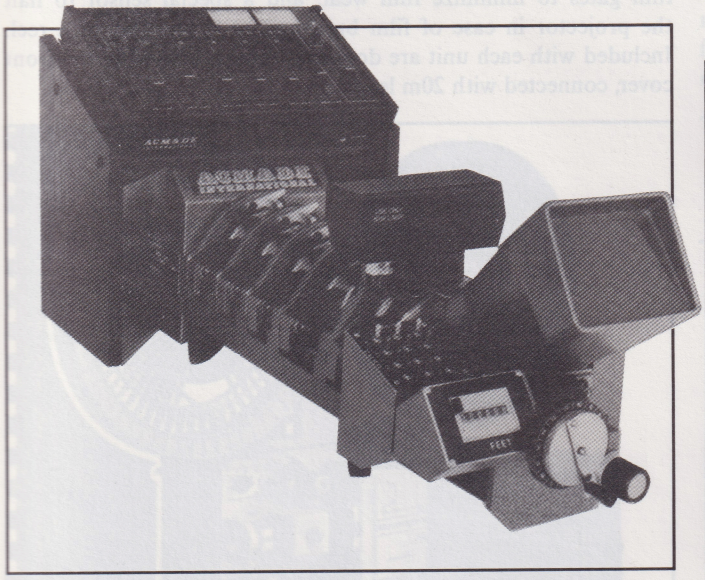


Editing Film Horse

Adjustable 16 or 35mm Standard 4 gang or more if required.

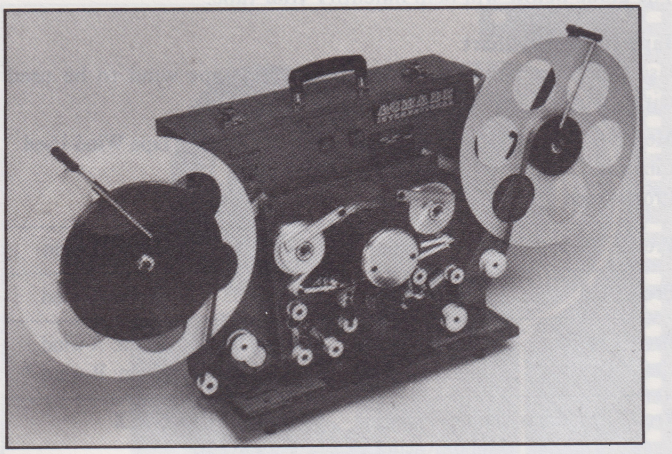
ACMADE PIC SYNCS

Acmade Int. have completely updated their editing machines with new electronics and optics. Their range has been reduced to include the most popular 16 and 35mm Picture and Sound Editing Machines.



35mm Compeditor, Model 720. One picture and four twin track EBU audio heads. Rear track disengageable.

All supplied with 24/220V 50hz power capability.



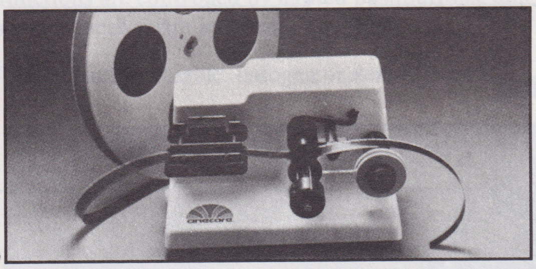
CODEMASTER EDGE NUMBERING MACHINE

Available in 16mm or 35mm. The 16 with 16 or 40 frame spacing, all units portable, and numbers withstand film cleaning.

Edge Numbering Tape Available in various colours white and blue kept as stock.

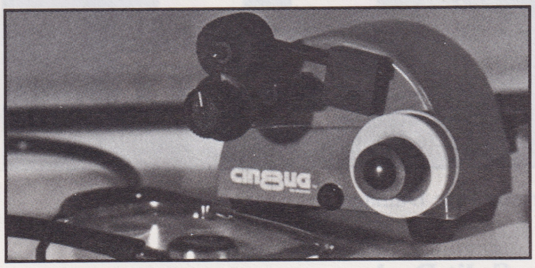
PERFORATION REPAIR MACHINES

Cinecare make a choice of film perforation repair machines.



Cinebug

Available in 16mm, 35mm or 70mm is the economy model. Specially for those whose usage is spasmodic.



Cinecare PRO CC

Use this model if you are a film library or archive house. In 16mm or 35mm and a combination 16/35 motorised version is also available.

Cinecare Repair Tape

Sold in double rolls, ie one core has two rolls each. Specify 16mm or 35mm, white (opaque) or clear, A wind or B wind.

The guide below will help indentify your tape.

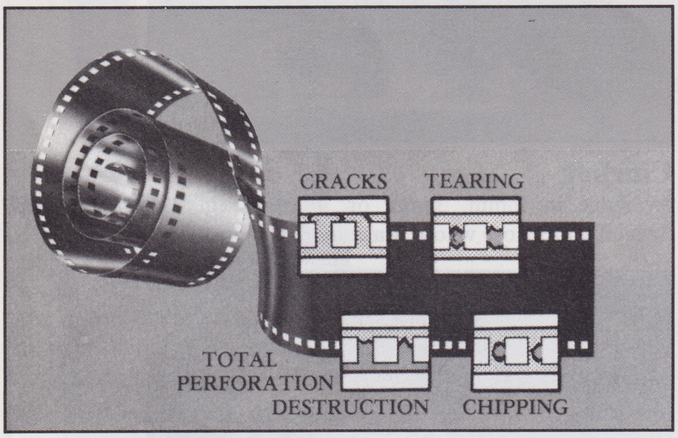
Tape Ordering Chart
Use the chart below to order the correct tape wind to be used with specific Cinecare and Perf-Fix models.

Model #: Cinecare Professional	Tape Wind Used
Pro CC 16	16mm: A-wind
Pro CC 35	35mm: A-wind
Pro CC16/35	16mm: B-wind 35mm: A-wind
Pro CC16/35mm	16mm: B-wind 35mm: A-wind
Pro CC 35X	35mm: A-wind 35mm: B-wind *
Pro CC 16/35X	16mm: A-wind 35mm: A-wind 35mm: B-wind *
Pro CC 16/35MX	16mm: A-wind 35mm: A-wind 35mm: B-wind *

Model #: Cinebug	Tape Wind Used
Cinebug 16	16mm: B-wind
Cinebug 35	35mm: A-wind
Cinebug 35B	35mm: A-wind 35mm: B-wind *
MODEL #: PERF-FIX	
Perf-Fix 16	16mm: A-wind
Perf-Fix 35	35mm: A-wind
Perf-Fix 16/35	16mm: A-wind 35mm: A-wind
Perf-Fix 16/35D	16mm: A-wind 35mm: A-wind 35mm: B-wind *

* 35mm B-wind tape is used only in combination with 35mm-A wind tape when simultaneously repairing both edges of 35mm film or, at times, when making Cross-Frame Picture tear repairs.

TAPE Guide



Picture of Various Tape Damage

Aluminium Split Reels

Available with durable brass core in the following sizes:

16mm	400ft	35mm
16mm	800ft	35mm
	1000ft	35mm
16mm	1200ft	
16mm	2000ft	35mm
16mm	3000ft	35mm

Miscellaneous

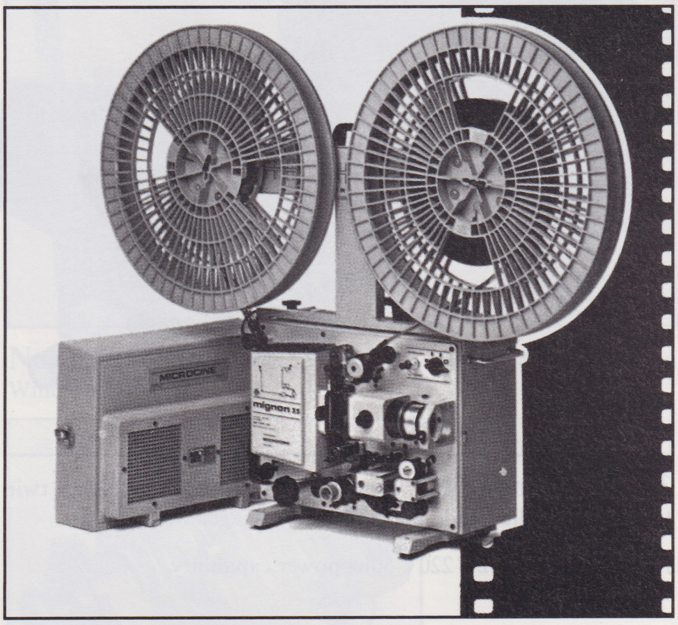
- **Editing gloves** per pair
- **Chinagraph pencils** in white, yellow, black, red and others.
- **Frame to Frame** splicing tape.
  16mm in tubes of 20 **35mm** in tubes of 12.
  (Cinecare repair tape mentioned previously)
- **Trim Bins**
- **Editing tables**
- **Leader tape** in 1000ft rolls available in Red, Green, White
- **Clock or academy leader** in 100ft lengths
- **Edge numbering tape**
- **Masking tape**
- **Film Cement**
- **Cleaning solvent**

PORTABLE PROJECTORS

Microcine Mignon 35mm Projectors

The **MIGNON 35** line of projectors is characterized by extremely small size and light weight construction, making them easily portable and convenient to operate.

Each projector is supplied with interchangeable masks for normal, panoramic, and cinemascope projection. A special holder houses the cinemascope lens. Standard safety features on each model include saftety film tongues around the main sprockets, Teflon film gates to minimize film wear, and a special sensor to halt the projector in case of film breakage or at the end of a reel. Included with each unit are double speakers, housed in the front cover, connected with 20m lead.



Standard Optical 35mm Projector

The standard optical model has all the basic features of every **MIGNON 35 projector:** safety film tongues, convenient carrying handles, Teflon film gates, and modular construction. The optical model uses a pre-centred, 6V.1 Amp. exciter lamp with solar cell to read the optical soundtrack. This standard version comes

Standard Optical 35mm Projector cont.

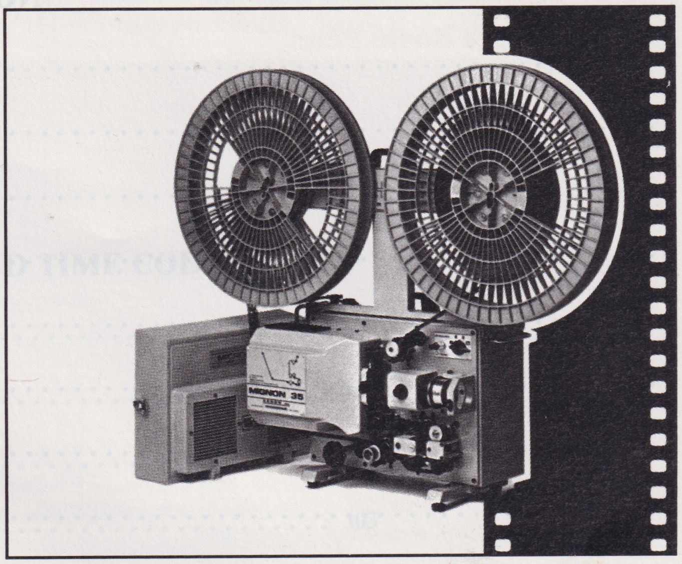
equipped with a four-position rotating switch to control the various functions, and a reel arm equipped with a single magnetic clutch motor.

Optical/magnetic 35mm projector

This model is an extension of the standard optical model. Besides having the possibility of reading an optical soundtrack, films with magnetic-band soundtracks can be easily projected. The professional magnetic head has the possibility of reading 2 tracks (2mm, and 1.2mm) contemporarily in monophonic reproduction, and is constructed of high-grade alloys assuring countless hours of faithful reproduction. Standard on this MIGNON 35 model are lighted pushbutton controls and reel-holding arm with single magnetic-clutch motor.

Mignon 35 xenon projector

The **MIGNON 35** Xenon projector is unique blend of convenient portability and electronic/mechanical sophistication. It features a horizontal 500W. xenon lamp incorporating a special high-performance mirror, constructed of optically hand-crafted glass, and coated in aluminium, rendering it thus both heat and vibration resistant. The MIGNON 35 Xenon is available in two versions, one with built in electronic rectifier, using direct AC current, and producing 80% luminous efficiency. The other uses a separate traditional rectifier in DC current. The lamp's firing is automatic, thanks to a pre-heated, transistorized switch.



Mignon 35 double-band projector

The **MIGNON 35** Double-Band projector is extremely useful in film production labs and advertising agencies, where it is necessary to maintain separate control of the film track and its accompanying magnetic sound track. This professional model features a reel holding arm with 4 magnetic clutch motors, which allows synchronized or un-synchronized forward and reverse motion the film. The film path is designed to protect and preserve the gelatin emulsion of fresh films. The magnetic band transport mechanism allows the complete synchronization of the soundtrack with the film; by means of a clutch mechanism, the two bands can be made to function independently of one another. The projector's functions are controlled by lighted pushbuttons, and the forward/reverse mechanism by a rotating switch.

Two versions avaiable: halogen or xenon models.

AUDIO ACCESSORIES AND TIME CODE SLATES

Boom Poles 102
Mic Stands 102
Lapel Microphones 102
Condenser Microphones 103
Mixers 103
Windshields 103
Acoustic Foam 104
Audio Tapes 104
Time Code Slates 105

MICROPHONE BOOM POLES

Van den Bergh Boom Poles

The locking system for each length is achieved by a single one turn wrist action. Another advantage of the vdB is their ability of parts to be dismantled and substituted wherever necessary. Made of glass and carbon fibre they represent an exceptional combination of rigidity and lightweight. All models fitted with a W3/8″ 16 screw.

Ref	Length	Elements	Max Length	Weight
1404	140cm	4	5.00 m	700 g
1401	ext		1.40 m	300 g
805	80cm	5	3.47 m	500 g
605	58cm	5	2.42 m	400 g
604	60cm	4	2.00 m	300 g
405	38cm	5	1.42 m	300 g
404	40cm	4	1.20 m	200 g

Internal cable kit, 1404 removable head screw, suspension locking nut (We/8 16), anti-shock rubber heel.

Sonic Mic Boom

Designed and built by sound engineers and made of lightweight, black anodized aluminium in 3 sections and high grade locking collars with twist-lock action. Has universal mic mounting stud, reversable 5/16″ or 3/8″ with 5/8″ adapter. Neutrik black chrome mic. connectors with gold plated alloy contacts.

SONIC 307, length 2.1m, weight 1.7kg
SONIC 412, length 3.5m, weight 1.3kg
ACCESSORIES – Hard shell tube
– Microphone holder
– Field repair kit

Micmate

The Micmate FP series provide a range of economical, lightweight alloy poles for news, doco, and feature use.

FP18 – 3 section 800mm to 1.68m
FP24 – 4 section 850mm to 2.0m
FP31 – 3 section 1.2m to 3.1m
FP52 – 4 section 1.57m to 5.24m

Panamic and Mini-Panamic Booms

Manufactured from the highest quality alloy tube, they extend through 3 sections on 8 nylon bushes with a locking device which ensures noiseless operation.

PANAMIC – 1.5m to 4.06m, weight 1.02k
MINI PANAMIC – .7m to 1.8m, weight 500g
MIDI – 1.25m to 3.3m, weight 825gm

MIC STANDS

Audio Telex

AMS709L – Floor stand tripod base
AMS721 – Adjustable boom arm 72 to 120cm
TS8 – Adjustable mic table stand 28 to 69cm
AT57 – Adjustable mic. stand, plastic base.

Sennheiser

FLOOR STAND with vibration damping feet 84 to 158cm
FLOOR STAND WITH BOOM and folding feet 45 to 125cm thread 3/8″

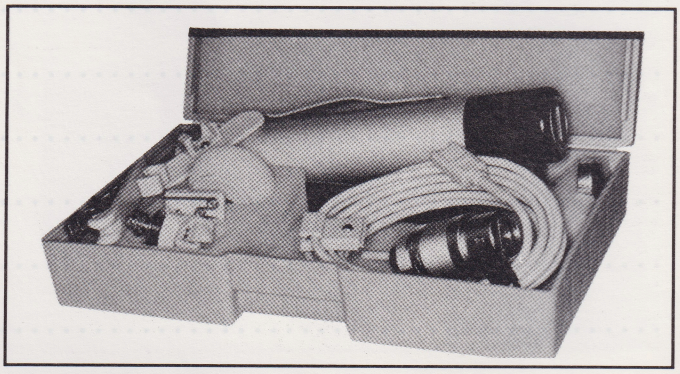
TRAM LAPEL MICROPHONES

TR-50 Microphone

Specifications:
- **Size:** 196″ x 300″ x 540″
- **Type:** Omnidirectional Electret Condenser
- **Freq. Response:** 40 - 16,000 Hz
- **Noise Level:** 26dB equivalent SPL
- **Maximum SPL:** 134dB
- **Output Level:**57dB
- **Nominal Impedance:** 3,500 ohms (TR-79 Power Supply - 250 ohms)
- **Operating Voltage:** 1.3v
- **Current Drain:** 20-30 microamps (TR-79: 80-100 microamps)
- **Battery:** RM-675, MS-76, etc.
- **Colour:** Black, Grey, Tan (Flesh), White
- **Isolated Mic Element:** To reduce rubbing noise
- **Bias:** Negative and Positive
- **Cable:** Sturdy, Flexible-4½′ long

Models:
- **TR-50** – Micro plug/HME, Swintek, etc.
- **TR-50 LA** – Lemo/Audio Ltd.
- **TR-50 LM** – Lemo/Micron
- **TR-50 LN** – Lemo/Nady
- **TR-50 LV** – Lemo/Vega
- **TR-50 LX** – Lemo/Telex
- **TR-50 MH** – Mini XLR/HME
- **TR-50 MN** – Mini XLR/Nady
- **TR-50 P** – Preh/Audio Ltd.
- **TR-50 SO** – Sony
- **TR-50 PS** – Hard wired/Phantom power

250ohm Power Supply avaliable (suffix XL) TR-79 if ordered separately



STANDARD ACCESSORIES
(Included with microphone)
- Cable Holder (CH) • Carrying Case (CC)
- Clip on Holder (COH) • Tape Down (TD)
- Tie Bar (B) • Tie Tac (TT)
- Wind Screen (WS) • Cable Reel (CR) (PS) only

ADDITIONAL ACCESSORIES:

Boundary Layer*
Tape down (BLTD)
Tie Bar (BLTB)
Clip On Holder (BLCOH)

Double Holder:
Tie Bar (DTB)
Clip On Holder (DCOH)

* Similiar in performance to PZM Crown International

Typical Radio Microphone Systems

1. **RMS 2000 Standard VHF Model:**
Transmitter TX2000NR – VHF (202.6 - 203.8MHz) ....
Receiver Std. Model RS2000NR - VHF (202.6 - 203.8MHz) ......
TRAM TR50LA6 Microphone ....
Receiver Aerial ....
Transmitter Aerial ....
BP12 Receiver Battery Pack ....

2. **RMS2000 Standard UHF Model:**
Transmitter TX2000NR – UHF (902.75 - 927.25MHz) ....
Receiver Std. Model RS2000NR - UHF (902.75 - 927.25MHz)....
TRAM TR50LA6 Microphone ....
Receiver Aerial ....
Transmitter Aerial ....
BP12 Receiver Battery Pack ....

3. **MX Model - VHF Mini Receiver**
Transmitter TX2000NR – VHF (202.6 - 203.8MHz) ....
Receiver VHF Miniture Version MX2000NR - (202.6 - 203.8MHz)
TRAM TR50LA6 Microphone ....
Receiver Aerial ....
Transmitter Aerial ....

4. **MX Model - UHF Mini Receiver**
Transmitter TX2000NR – UHF (902.25 - 927.25MHz) ....
Receiver UHF Miniature Version MX2000NRU (902.25 927.25MHz)
TRAM TR50LA6 Microphone ....
Receiver Aerial ....
Transmitter Aerial ....

5. **RMS2000 Diversity VHF Model:**
Transmitter TX2000NRD – VHF ....
Reciever Diversity VHF RX2000NR ....
TRAM TR50LA6 Microphone ....
Receiver Aerial ....
Transmitter Aerial x 2 ....
BP12 Receiver Battery Pack ....

6. **RMS 2000 Diversity UHF Model:**
Transmitter TX2000NRD – UHF ....
Receiver Diversity UHF RX2000NR..........
TRAM TR50LA6 Microphone ....
Transmitter Aerial ....
Receiver Aerial x 2 ....
BP12 Receiver Battery Pack ....

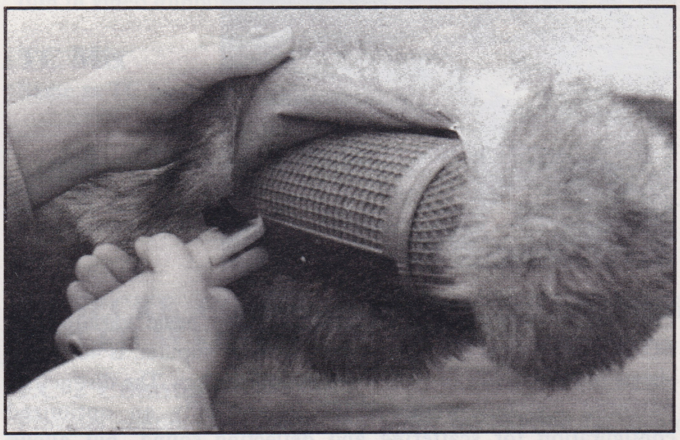
Condenser Microphones

CK-8 Directional mic, for medium distances dialogue pick up.
CK-9 Super directional, for long distance dialogue pick up.
MKH416P Sennheiser RF Condenser mic.
MKH816P Sennheiser RF Condenser mic.

SNQ Mixer
SNQ-4S Stereo Mixer – Series II

Operates in stereo, pan potted stereo, or Twin Channel Mono. A compact, very portable mixer weighing only 2.2 kg for full specifications contact John Barrys.

Rycote Microphone Windshields



Windshields for most condenser microphones with custom made shock mounting systems.

High wind covers (wind socks)
Pistol grips and suspension units
Windscreens of stereo windscreens
Pistol grips and suspension units
Wind jammers
PLEASE QUOTE model of microphone when ordering.

SONEX ACOUSTIC FOAM

How Sonex works. Sound absorbing materials don't, in fact, absorb sound. Instead, they convert sound energy to silent kinetic energy or simply dissipate sound energy through deflection and internal scattering.

Not all sound absorbing materials or structures offer both processes. SONEX, however, does.

Conversion to kinetic energy: Unlike conventional materials, SONEX represents the latest technology in fabrication of acoustic foams for superior energy conversion. The special acoustic foam used in SONEX demonstrates significant performance advantages over traditional "sound absorbers" such as cork, ceiling tile or thick-pile carpeting.

Dissipation: The optimum surface geometry for sonic deflection is the standard "anechoic-wedge" widely used in sound laboratories after its development by acoustic researchers. The SONEX contour is based on this anechoic-wedge principle, and its patented, sculptured surace presents a surface area 450% greater than flat surfaces.

SONEX Sheets. **Form & shape:** The basic variation of SONEX acoustical foam, and still the most popular, is 48″ x 48″ sheets in thicknesses of two, three or four inches. The distinctive, patented anechoic-wedge shape is not only an optimized configuration for scattering and deflecting sound, but allows cutting with very little waste in pairs of male and female sheets. **Size, area & packaging:** a box of two-inch SONEX, as an example contains four pairs of nesting male-female sheets, or a total of eight individual sheets at 16 square feet each for a total coverage of 128 square feet. **Natural colors vs. treated silver:** SONEX is available in blue, or in the natural, earth-tone colors of charcoal, brown, or beige. The silver option is a flame-retardant chemical paint treatment that may help in meeting local building and safety codes. Many users paint the natural foam with their choice of color.

SONEX TILES are available in the above colours and come in 475m x 475m squares.

WILLTEC SONEX FLAME RESISTANT

WILLTEC SONEX is truly a technological breakthrough. No one thought it possible to produce a material that is so lightweight, acoustically effective, and flame resistant. Until now. Until WILLTEC SONEX.

WILLTEC SONEX is a porous acoustic melamine material that meets all U.S.A. Class 1 regulations for flame spread, smoke density and fuel contribution. WILLTEC SONEX also meets the requirements of Fire Authorities in Germany, France, U.K. and Australia. When tested in Australia to AS 1530 Part 3-1982 WILLTEC SONEX RATED 0-0-0-4.

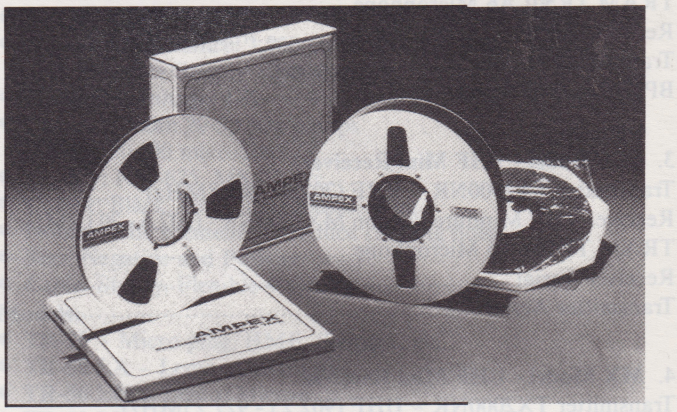
Availability

WILLTEC SONEX is supplied in natural white colour, in 25mm, 38mm and 50mm thicknesses. The standard sheet sizes is 600 x 600mm. Refer to current price list for other options that may be available.

AMPEX AUDIO TAPES 5″ Reels

Type 406 ¼″ Tape, 600 ft
¼″ Tape, 1200 ft

Type 407 ¼″ Tape, 900 ft
¼″ Tape, 1800 ft
¼″ Tape, 3600 ft

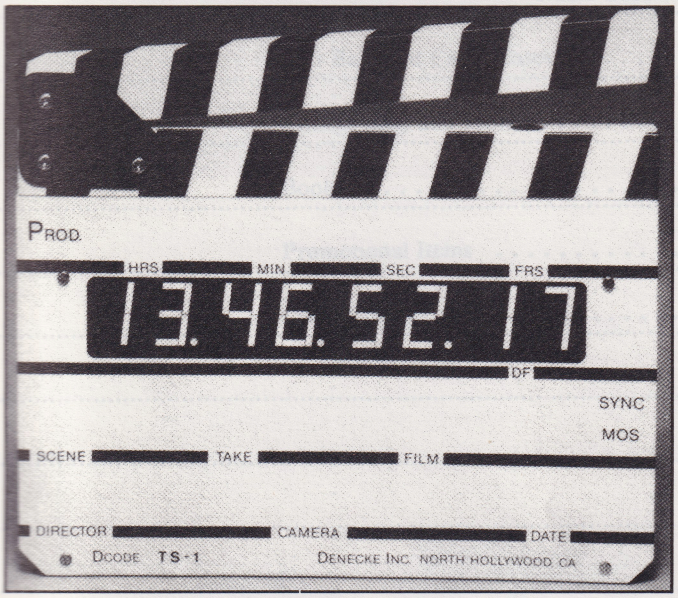


Type 478 - Low Print Audio Master

DENECKE TIMECODE SLATES

TS-1 Time Code Slate

The Denecke TS-1 Time Code Slate reads and displays SMPTE/EBU timecode for film and video production. High intensity 1″ LED readout displays time code, user bits and drop frame status. Optional wireless receiver allows total freedom for one-handed use. The display function is clap-activated, it is powered by 8–16 volts and uses rechargeable "C" battery cells.



Sync Box Time Code Generator

The Denecke Syncbox Time Code Generator is designed to work with the TS-1 Time Code Slate allowing complete freedom from cables. It's great for concerts where transmitted time code is not feasible. The Syncbox generates all common time code formats and can be "jam" set from an external time coded source or internally set and used as a stand-alone generator.

TS-1/2 Time Code Slate

Provides the same readout as the TS-1 but is smaller and lighter. Simple one handed push-button activated display. Powered by the Nagra IV-S TC.

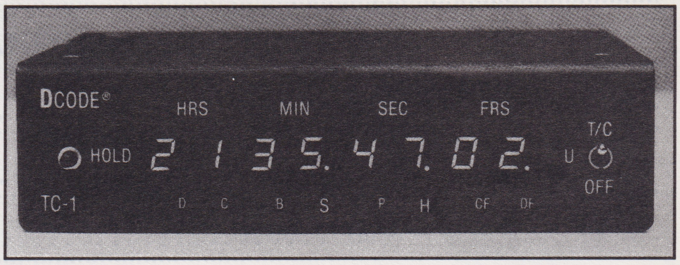
TS-Grande Time Code Concert Slate

Displays code with large 6.5″ high LED readout. Used for multi-camera productions. Sunlight readable. 12V battery powered or AC powered. Displays hrs., mins., secs., frs.

DENECKE TIME CODE DISPLAY FILM POST PRODUCTION

TC-1 Time Code Reader for Film Editing

Opens the world of time code for use in film editing. Reshapes SMPTE/EBU time code during transfer. Generates 60Hz sync pulse from 24 or 30 frames per second.



TH Tape Head Preamp

Allows editor to connect reader heads directly to the TC-1 Time Code Reader.

TC Maxi

4″ LED eight digit reader for under screen time code display in film in video dubbing rooms. Features variable intensity control.

TC Mix

Same as TC Maxi but with four digit reader.

DENECKE COUNTERS AND INTERLOCK FOR FILM EDITING

EC-2 Counter

Provides continuous footage and frame information for 16mm and 35mm film, and time and frame information at 24 and 30 frames per second.

K-2 Interlock

Designed to interlock the KEM Universal, Junior, and RS Super editing tables so they can be operated together as a single unit.

P-1 Interface

Makes external interlock to a projector or film recorder possible when combined with the K-2.

MISCELLANEOUS

Soft Bags and Carry Cases 108

Change Bags and Tents 109

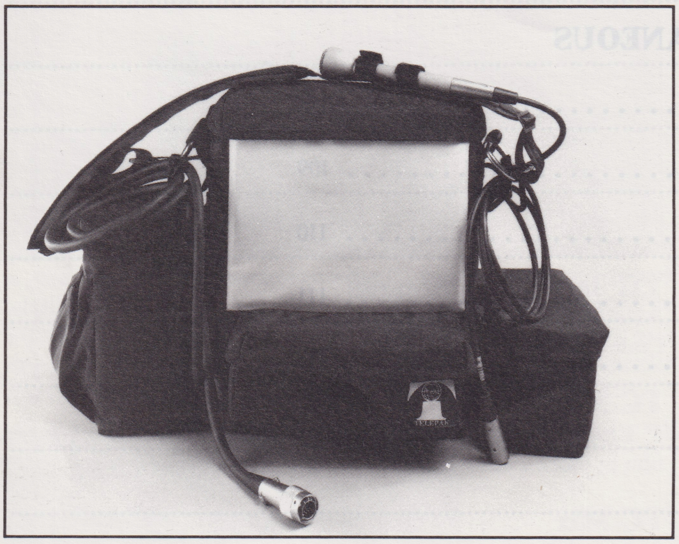
Books 110

Promotional Items 111

Lemo Connectors 112

TELEPAK SOFT CARRYING CASES

TELEPAK soft cases provide the best in video equipment protection. Designed to fit individual video components for complete protection of valuable equipment. Telepak soft cases are made of durable nylon materials which repel water and dust. Telepak has been chosen by companies such as, Disneyland 3-M, Kodak, ABC sports and the U.S. Navy.



TELEPAK Broadcast VCR Paks

T-10	Sony BVU-100, VO 3800
T-11	Sony BVU-110
T-15	Sony BVU-150
T-50	Sony BVU-50
T-20	Sony BVU-20, Thompson VT-625, Bosch BCB-20, CVR 201
T-25	Sony BVW-21/25, Thompson VT-624/626, Bosch BCB-21/25
T-35	Sony BVW-35 Betacam SP Portable Recorder Player

TELEPAK 3/4 U-Matic VCR Paks

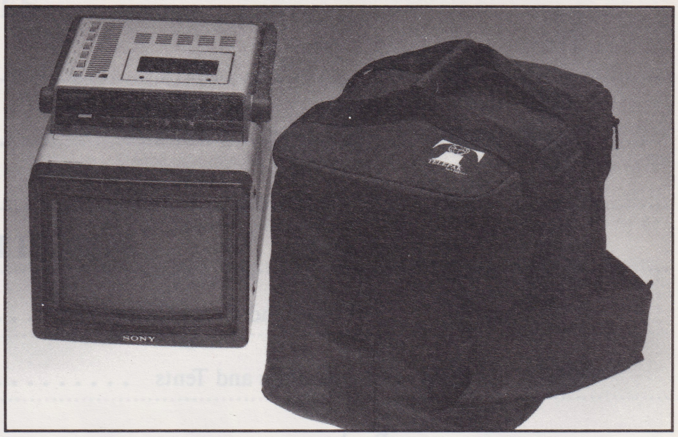
T-44	JVC CR-4400, Panasonic NV-9400, Hitachi SV-340
T-47	JVC CR-4700U/4900U, Panasonic NV-950
T-48	Sony VO-4800
T-68	Sony VO-6800
T-88	Sony VO-8800

TELEPAK VHS/BETA VCR Paks

T-34	Sony SLO-340
T-62	JVC BR-6200
T-74	Panasonic AG-7400
T-84	Panasonic NV-8420
T-VL-S100	Hitachi VL-S100 SVHS Hi Fi

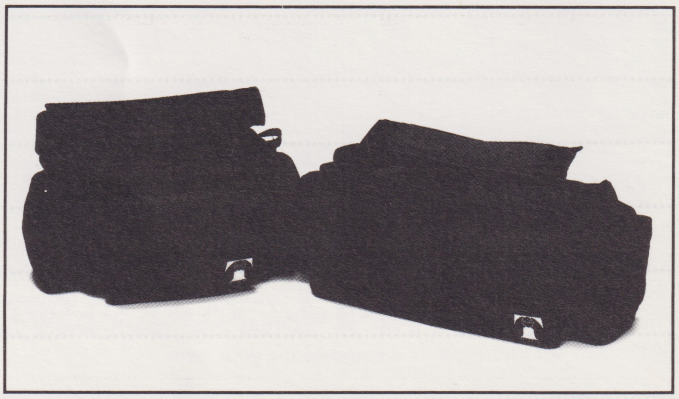
TELEPAK VCA Pak Accessories

T-POK 1	Small Pocket, accessory pak
T-POK 2	Large Pocket, accessory pak
T-STRAP	Padded shoulder strap (side pak to back pack conversion)



TELEPAK Monitor Paks

T-22	JVC TM-21/41 Monitor Pak
T-80	Sony EVM-8010, BVM8021, PVM-8020 Monitor Pak
T-80HC	Sony EVM-8010, BVM8021, PVM-8020 A.T.A. Hard Case
T-AGM	Panasonic AG-500, AG-550, AG-560 Monitor Pak
T-AG	Panasonic AG-513 13″ Monitor Pak

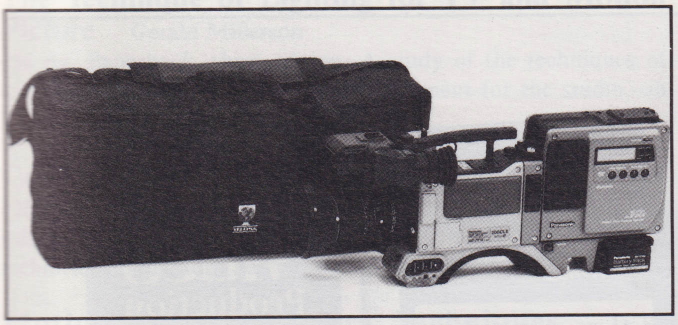


TELEPAK Speciality Paks

T-GAF	Grip/Gaffer Pak
T-MINIGAF	Mini Grip/Gaffer Pak
T-UCP LG	Large Universal carrying case (cut out foam)
T-UCP SM	Small Universal carrying case (cut out foam)
T-BRIEF	Soft Briefcase - Organizer

T-XV 100P	Sharp Vision SV-100P Solid State LCD Video Protection system
T-XV100PHC	Sharp Vision XV-100P A.T.A. Shipping hard case
T Tripod	Large Tripod Carrying Pak

For further information contact



TELEPAK Camera Paks

T-CAM LG Large Universal Carrying Case for Betacam Cameras
T-CAM SM Small Universal Carrying Case for Cameras
T-CAM Mini Mini Universal Carrying Case for camcorders, small cameras

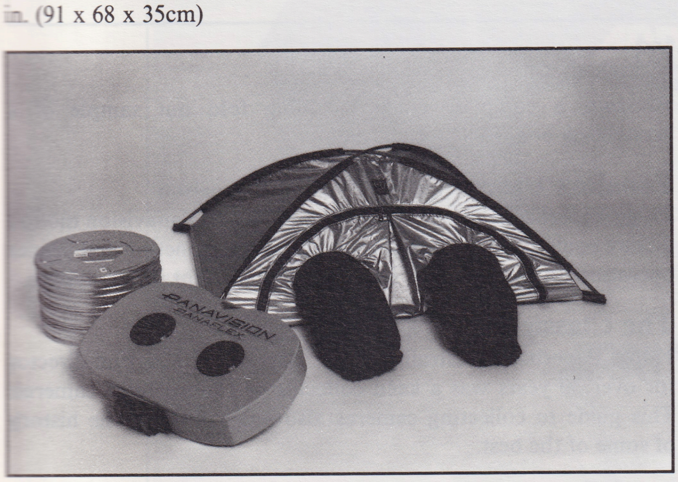
TELEPAK offers lightweight METALIZED textiles for high shielding effectiveness. These conductive fabrics are ideal for solving electromagnetic compatibility problems and protecting sensitive data. COLOURS: Blue, Black, Burgundy or Camouflage.

Rain Covers: **See Section D Production Accessories.**

CHANGE TENTS

Harrison Film Changing Tent

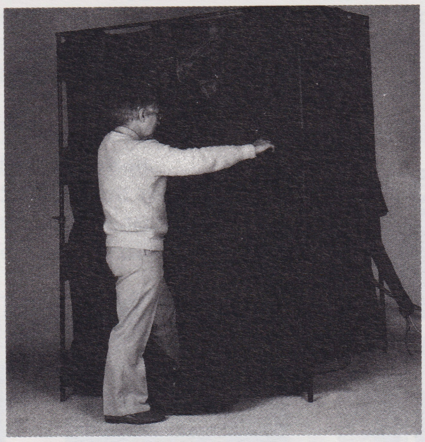
Ideal for both motion picture and large format stills photography. Travels light, easy to assemble and best of all, to change film in. (91 x 68 x 35cm)



35mm Change Bag Double Zipper and Elastic Supported arms.

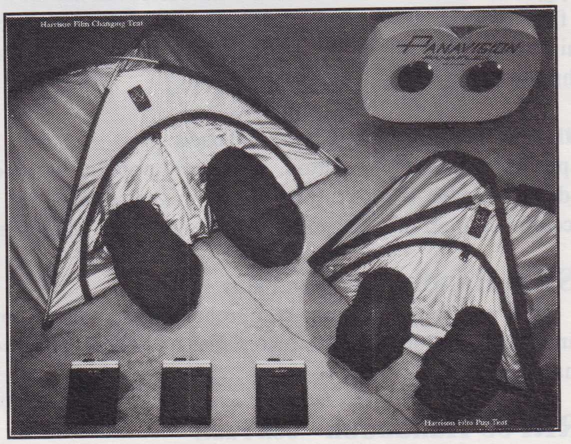
16mm Change Bag Double Zipper and Elastic Supported arms.

AIR SUPPORTED DARKROOM



- Inflates in only 3 minutes to 72″ x 45″ x 45″.
- Continous change of air removes fumes and body heat.
- Zipped double doors are light safe and allow entry without using the frame.
- Velcro closing window blind.
- Light safe inlets for power and water/drainage.
- Handy pockets in walls for keeping negatives, paper, films etc.
- Can be used with the aluminium frame for semi-permanent set-up, or without.
- Made from durable coated fabric.
- Packs away into its own zip bag 24″ x 45″ x 1′.
- Weighs only 13kg, including the mains electrically operated air pump.
- Extras available – Table 24″ x 35″ x 26″.
  – Safety light filter for window.

HARRISON "PUP" TENT
The little brother of the original change tent (68 x 35 x 15).



BOOKS

American Cinematographer Manual
400pg, Cloth bound 1986 edition. The essential handbook for all film makers. Includes lacing diagrams, lens tables, camera equipment info, film stock details, lighting basics, special techniques and more.

Cinema Workshop – Anton Wilson
295pg Paperback, third edition. Extremely popular handbook of inside knowledge from Anton Wilson in the style of his highly successful column in American Cinematographers Magazine.

16SRII Handbook – Jon Fauer
pg, Paperback. Entirely comprehensive handbook on use, maintenance, features and characteristics of ARRI's most popular 16mm film camera.

ARRI 35 Handbook – Jon Fauer
310pg, Spiral Bound, first edition. The book we've all been waiting for on ARRI's 35mm III and BL series cameras. Contains maintenance, use, features and characteristics plus worldwide ARRI agency guide.

Film Scheduling – Ralph E. Singleton
224pg, Paperback, 1984 edition. From script to production schedule, a complete guide including fold out sample of a production board.

Panaflex Users Manual – D.W. Samuelson
275pg Paperback. The definitive manual on all Panavision motion picture equipment. Illustrations, descriptions, function and proper operation on each piece of Panavision equipment in the System.

The Classic Cameras – Barrie Smith
110pg, Paperback Australian book. Barrie Smith, a film director for over 30 years was a keen collector of Classic Stills cameras. This guide to collecting cameras also has a little of the history of some of the best.

Independent Film and Video Makers Guide – Michael Wiese
390pg, Paperback. How do I raise money? What is the best way to present my idea? How important are budgets and market research? This is the guide that tells it all.

The Technique of Lighting for TV and Motion Picture – **Gerald Millerson**
466 pg, Paperback, third edition. A study of the techniques of creative lighting, the methods and equipment for the studio, on location and in displays.

Complete Film Dictionary – **I. Konigsberg**
420pg. Paperback, 1987 edition. Over 3500 entries, many illustrated this highly comprehensive guide to terminology also includes technical explanations and colloquial terms. Printed in USA.

Motion Picture Camera Techniques – **D.W. Samuelson**
200pg, Paperback, Second Edition. A guide to the multiplicity of skills required by the film maker, from the clapper loader to the director of production. Part of his trilogy of technical manuals.

Motion Picture Camera and Lighting Equipment – **D.W. Samuelson**
240 pg Paperback, Second edition. Equipment list with basic technique outlines for camera support, light heads and accessories. Overview for problems and terminology.

Motion Picture Camera Data – **D. W. Samuelson**
172pg Paperback manual for 16/35mm cameras, over 90 types. Their usage, characteristics, lacing diagrams and basic maintenance.

Professional Lighting Handbook – **Verne and Sylvia Carlson.** 245pg Hard cover Principles of lighting technique, cross reference guide for gels, equipment outlines and electrical knowhow make this book ideal for the new and old hands in lighting.

Professional Cameramans Handbook – **Verne and Sylvia Carlson.**
575pg. Hard cover. Thoroughly photo illustrated field guide on the most widely used film cameras. How to assemble, thread and operate the cameras, plus lenses, stock and tripods etc.

Film Business – **Damien Parer**
316pg, paperback, first edition. A handbook for producers from the experience of Damien Parer. Everything you need to know about how to "get a film off the ground" plus an Aussie glossary of terms.

Movie Production and Budget Forms – **Ralph S. Singleton**
144pg, paperback. This book was especially designed to be photocopied. All the production forms and budget forms you'll ever need. Call sheets, production reports, contract formats, feature budget forms and lots more.

PROMOTIONAL ITEMS

ARRI CAPS, black.
ARRI 'T' SHIRTS, white (L, XL).
ARRI 'T' SHIRTS, Blue (L, XL).
ARRI SWEATSHIRTS, Grey (L, XL).
ARRI SWEATSHIRTS, Blue (L, XL).
ARRI SPRAY JACKETS, Blue (M, L, XL)
ARRI MUGS, White.
ARRI SWISS KNIFE

LEMO SA®

LEMO CONNECTORS

Lemo manufacturing programme includes plugs, fixed and free sockets, couplers, adapters, attenuators and bridge plugs, each available in various models. A wide variety of accessories and tooling for assembling onto cables is available. LEMO's connectors are divided into 6 main groups, each of them including several series which relate to the limits of cable diameter that can be accommodated and to the number and size of contacts.

In each series, one can choose between several connector types adapted to the cable configurations: unipole, coaxial, multipole, high voltage, mixed cable, etc. The connector cable fixing systems as well as its diameter determines the max. and the min. cable dimensions.

The Standard Group

The 7 series of these standard connectors range from 0S to 6S. Series S is available in sealed version for special applications. The following particular series, explained in separate sections, also belong to the standard group:

- Series 01-Minax, LEMO's smallest self-latching coaxial connectors, widely used on printed circuit boards.
- Series 00, coaxial connectors which meet NIM-CAMAC CD/N549 Standards.
- Series 0A, coaxial connectors specifically designed to accommodate the requirements of telecommunication systesm.
- Series 1D, quadrax connectors, widely used for audio stereo applications.
- Series 2C, coaxial and multipole inserts in short housings for space saving applications.
- Series 4A, triaxial connectors, mainly used in TV studios for video camera applications.
- Series 1Y, 3Y and 6Y, High Voltage connectors meeting most safety requirements.

The Watertight Group

These sealed connectors according to IEC 529/IP 66 standards are arranged in the series 0E to 6E. Several series E-models are available in vacuumtight versions.

Series 3T of coaxial and triaxial connectors and series 4M of triaxial connectors, successfully used in a variety of outdoor instruments, video and camera applications, also belong to the Watertight Group (see separate section).

The New General Group

Compared to both Standard and Watertight groups, the New Generation connectors offer a variety of new features:

- Alignment Key: the key on the shell prevents errors in alignment
- Polarized Keying System: The various keying alternatives prevent unwanted cross mating of otherwise similar connectors.
- High contact density on small surfaces
- Possible use of crimp contacts in order to reduce the cable assembly time.

The 6 series of the New Generation Group range from 0B to 5 B.

Series B is also available in vacuumtight version for special applications.

Series 00 and 2G are multipole connectors for space saving applications and also belong to the New Generation Group (see separate section).

The Watertight New Generation Group

This group of connectors combines the watertightness characteristics of the Watertight Group and the technical features of the New Generation Group. The Watertight New Generation Group includes the 0K to 5K which are composed of the same connector types as in the series 0B to 5B.

The Plastic Group

The Plastic Group is derived from the New Generation Group and consists of the series 3P. This series has been specially designed to meet all requirements as far as minimum weight, optimum electrrical insulation properties, high thermal and mechanical strength and steam or gas sterilization are concerned.

The Screw-Thread Group

This group includes connectors having a screw type coupling system and are available in the following series:

- The series 03, available in coaxial or multipole types has been designed for applications where watertight sealing of the connection must be guaranteed even under very high pressure.
- The series EA specifically for monomode fibre optic connections is fitted with the patented OPTABALL alignment system.

Patch Panels

LEMO patch panels have been specifically developed to meet the requirements of several European television and broadcasting establishments to facilitate the switching of large numbers of video signals (OA series coaxial type, 50 or 75), audio or mono signals (OS series triaxial or OB 3 contacts) or audio stereo (OB series 6 contacts). Connection on the panel is either by cable assemblies with plugs, or bridge plugs, with or without monitoring sockets.

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